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MARVEL AGE
LW '91
DAREDEVIL
300TH ISSUE RETROSPECTIVE!
EXCLUSIVE COMMENTS FROM:
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LEE WEEKS
D.G. CHICHESTER
JOHN ROMITA JR.
JOHN ROMITA SR.
FRANK MILLER
KLAUS JANSON
GENE COLAN
AL WILLIAMSON
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TAKE A PHOTO TOUR OF THE MARVEL BULLPEN!

STAN LEE PRESENTS
MARVEL AGE®

# Witterstaetter's Witticisms

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Man without a Clue

Perhaps when Matt Murdock was little, he dressed up like a devil on Halloween. Could be. I know I did.

Every year, for as long as it would fit, I squeezed into a home made blinding red Satan outfit complete with mouth and eye holes. It also had the cotton-stuffed horns, and spiked tail that I felt necessary to strike fear into the hearts of all whose doorbells I chose to ring.

I wasn't the only little hellion out that night, either. The streets of my small Texas home town were littered with scampering pumpkin heads, witches, ghosts, and even a few angels. Young and excited voices mixed with the October air — a magical combination. Our bags (usually paper grocery bags, because they held more) were almost too heavy to carry.

But my two brothers, Ray and Robbie, and I always managed to lug our booty home and dump it on the living room floor. The tedious chore of "piles" was next. All that yucky brown candy in the orange and black wrappers went into one pile, miniature candy bars into another, miscellaneous, non-destructible hard candy (which we never ate) in yet another pile. There was even a pile for candy apples and popcorn balls.

Of course, that was before people started putting razor blades and pins and poison in them.

Now, even in my Wake Village, Texas, the ghosts don't come out on Halloween. The doorbells don't ring. If a mom sits down to sew a costume, it's seen by a few select friends and relatives. A shadow of what once was Americana.

So, in some strange way, Daredevil reminds me of all that. He's a strange mixture of strength and innocence . . . an innocence that somehow believes that if we dress up as something really scary, we can frighten all the bad stuff away.

If only that were true. Well . . . at least it can be for 22 pages a month.

*— Renée*

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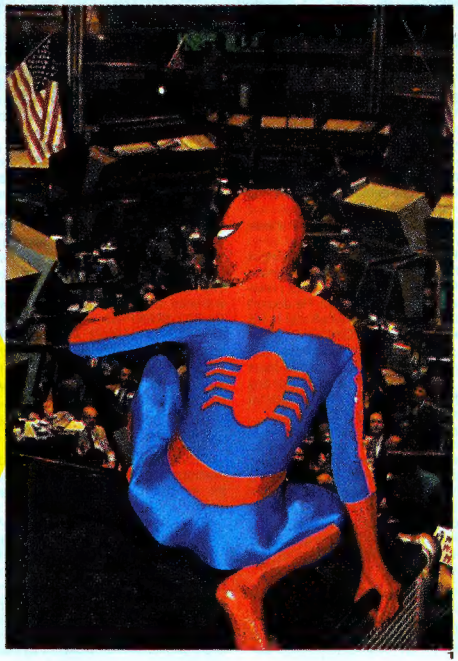


## FORGET THE BULL & BEAR — HERE COMES THE SPIDER MARKET!

ITEM! Dateline — New York! The Amazing Spider-Man marked the beginning of trading in the shares of Marvel Entertainment Group, Inc. with a visit to the New York Stock Exchange on Tuesday, July 16th. At 9:15 AM, the wondrous one scaled the administrative platform to join Stan Lee at the Marvel Trading Post. Also on hand were Captain America, Wolverine, and Iron Man. (Hey — who let the Green Goblin in?!?)

## THE FIRST MONSTER HERO FROM TOX-R-KANA

ITEM! His name is Toxie A., And he's okay! He makes Tromaville safe, And he don't get no pay!! TOXIC AVENGER number 9, It's an all-rap issue, And it's really fine!! See the Troma-tons spring from Toxie's toes!! See Toxie get captured by the U-F-O's!! Watch as Claire plays the acor-di-on! It's a mix-master jam, And it's really fun!!

And for those of you who don't speak, "rap," here's the regular version:

ITEM! His name is the Toxic Avenger, and he's an okay guy. He protects Tromaville from evil corporate zombies, polluters, and other nasty things. He doesn't even get a penny for his efforts! In his upcoming issue of TOXIC AVENGER (#9), each character speaks rap throughout the course of this 22-page epic. Toxie's tromatons warn him of any danger, but they can't help him against an extraterrestrial threat!!

"RAPMONSTER TOXIE V.G." is scripted by Kool Moe Doug, Penciled by Ramrod Mos'Master, Inked by Mondo Mando G., Rippin' Rick P. did the letters, Flash Bobbie S. colored it, and Sali Jim Jam and R. Toe-K-R on edits.

(Apologies to Marvel Age Editor Renée Witterstaetter for this title. She's not from TOX-R-KANA, but she *is* from Texarkana!)

## MARVEL'S BIG ON MACS

ITEM! Marvel Comics entered the Computer Age recently, when the editorial staff received their very own Macintosh Classic computers. These sophisticated word processing tools were greeted with some apprehension by the staff, until they realized how much fun they could be! Embossed onto the hard drive of each machine is an array of sound effects, differing slightly from office to office. For example, in the "Hellraiser" office, editors Marcus and Tom have the voice of Pinhead moaning, "Your suffering will be legendary, even in Hell!!" In the MARVEL AGE computer, a dog's barking signifies the passing of each hour!! The Spidey office computer features sounds of the surf and sea; The Punisher office computer has hourly screams of pain. Also on file are "BLEEP-BLEEP-Road Runner sounds, and a recent MARVEL AGE poll of the editorial offices determined that the general favorite is the monkey sound from the main terminal. (Second runner-up was "BEE-YOOOING!")

## LOVE (and webs) ARE IN THE AIR!

ITEM! For those of you who missed it the first time, Marvel's proud to announce the wedding of Spider-Man and Mary Jane Watson!! Originally presented in the AMAZING SPIDER-MAN ANNUAL #21, you can now re-live the love and excitement in the AMAZING SPIDER-MAN: The WEDDING! Not only does this trade paperback bring you the entire ceremony as it appeared in Spidey's mag, but you can also see how it happened in Spidey's daily newspaper strip!! In the immortal words of Rick Jones, "It's the same, but different!" And as if that weren't enough, there's also a photographic record of the Shea Stadium nuptials, featuring Stan Lee, Spider-Man and bride, and more amazing friends than you can shake a web-spinner at.

## DOES WHATEVER A GAMEPRO CAN—

ITEM! Sharp-eyed Marveloids who enjoy playing home-video games will have noticed the Spider-Man cover story in the August 1991 GAMEPRO magazine, which features the amazing one in pitched combat with Doc Ock, the Sandman, the Lizard, and Electro! The article takes you step-by-step through the Sega-Genesis 16-bit SPIDER-MAN game, in which the Kingpin has planted a bomb somewhere in the city, and Spidey's got to stop him! Along the way, you encounter the aforementioned villains, as well as Venom and the Hobgoblin!! Spidey moves, looks, and fights just like he does in the comics, and his web-shooters even to "THWPTT!" The game will be available sometime in Fall '91, and an 8-bit version is also available. Swing on down to your local video store for these terrific games, and tell 'em Wilson sent you.

## THIS HARVEY'S NO RABBIT!!

ITEM! MARVEL AGE would like to take this opportunity to congratulate the winners of comicdom's prestigious Harvey Awards! The legendary Al Williamson won for Best Inker, for his work on FAFHRD AND THE GRAY MOUSER. Steve Olif won for Best Colorist for his work on AKIRA, and the award for Best American Reprint of a Foreign Title went to Epic's presentation of BLUEBERRY. Congratulations all!!

## AND LET US NOT FORGET—

ITEM! — that once again, MARVEL AGE MAGAZINE won the COMIC BUYER'S GUIDE Fan Awards for 1990's Favorite Publication about Comics! (It must have been those calendars!) Anyway, we'd like to thank all those readers for their votes, and rest assured that the best is yet to come!

## MURALS IN THE PARK

ITEM! Way uptown at St. Mary's Recreation Center on St. Ann's Avenue and 148th Street in the Bronx, residents came together to restore and enhance a Marvel Super Heroes mural which had fallen into disrepair. The results of their efforts are spectacular images of 24 Marvel characters (including the Hulk, Sub-Mariner, and that Daredevil guy!), but also a portrait of community member "Tarzan" who was killed while confronting crack dealers. The program is called "Murals in the Park," which takes kids off the street and gives them creative outlets through artwork.

The mural was originally painted thirteen years ago, and time had taken its toll. Made possible in part by Marvel funding, the newly renovated heroes symbolize the survival of the parks which serve the South Bronx. Marvel's very own Bob Budiansky and Denys Cowan were on hand for the ceremonies, and Spider-Man cut the ribbon of the completed work.

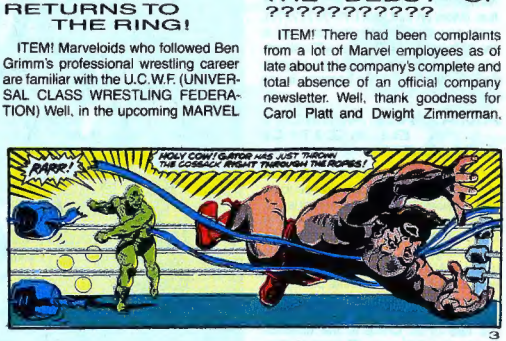
Unfortunately, there's a down side to all of this, which is that the "Murals in the Park" program's future wavers in the balance due to severe budget cuts of the Parks Department. Parks and Recreation Commissioner Betsy Gotbaum said, "The outlook is dim, but we're searching for a way."

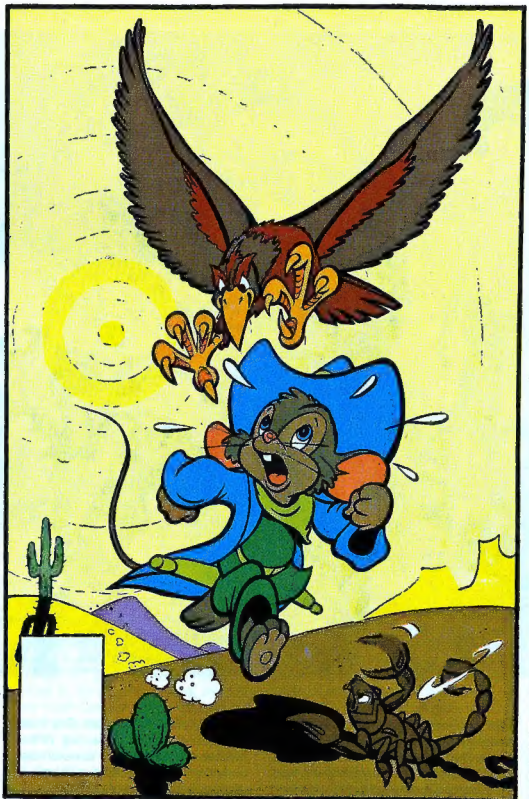
## LOOK OUT, HULKSTER — MARVEL BOY RETURNS TO THE RING!

ITEM! Marveloids who followed Ben Grimm's professional wrestling career are familiar with the U.C.W.F. (UNIVERSAL CLASS WRESTLING FEDERATION) Well, in the upcoming MARVEL SUPER HEROES, Marvel Boy makes his dramatic return to the ring. Witness awesome piledrivers, bone-crushing bodyslams, and the kind of drama that could only happen in the squared circle. It's by that cat "Big Bruiser" Barry Dutter and Vince Evans. Check it out if you know what's good for you!

## THE DEBUT OF ??????????

ITEM! There had been complaints from a lot of Marvel employees as of late about the company's complete and total absence of an official company newsletter. Well, thank goodness for Carol Platt and Dwight Zimmerman.





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## GO WEST, YOUNG MOUSE—

ITEM! Tails are wagging in expectation for Marvel's adaptation to the Don Bluth epic film, "AMERICAN TAIL, FIEVEL GOES WEST" which appears in the $2.95 super special format October 22. In this saga of mice, cats, and spiders with cowboy boots, Fievel and his family are coerced into traveling out west by a group of nasty cats, who plan on giving them a nosh! (Only they're the main course!) The book will also be made available in three 32 page issues, shipping November 12, then bi-weekly thereafter.

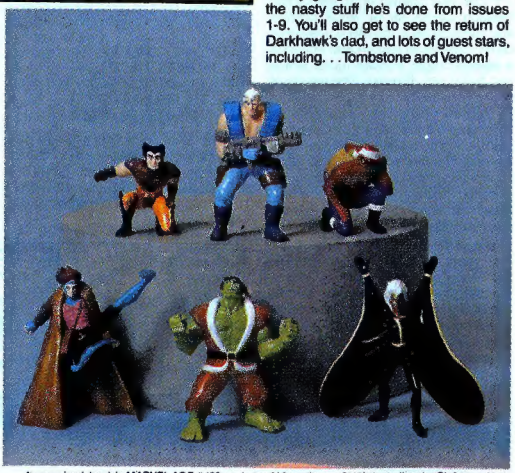
## A DARKER HAWK

ITEM! "MATLOCK" and "PERRY MASON" fans will want to check out the latest Darkhawk saga, running from issues 10-15, entitled "Heart Of The Hawk." Darkhawk's mom finally takes sleazy gangster Bazin to court, for all the nasty stuff he's done from issues 1-9. You'll also get to see the return of Darkhawk's dad, and lots of guest stars, including. . .Tombstone and Venom!

who answered our pleas by publishing the first issue of ??????????? in July 1991. Actually, they're still trying to come up with a name for ???????????, and are having something of a "Name the Newsletter Contest" here around the office. (More on that later.) ???????????, most popular feature in its first issue is the "Where Do We Eat Today?" column, where Marveloids offered their suggestions on the best lunch bargains in the area.

## AMAZING ARMOR . . . A BLAZING BOMBER!!

ITEM! Even though this issue of MARVEL AGE is decidely preoccupied with Daredevil's 300th anniversary issue, Marvel editor Nel Yomtov didn't want to let us forget another important anniversary taking place. Namely, The Invincible IRON MAN is celebrating 275 issues, with a double-sized special pitting the golden avenger against Fin Fang Foom, in a no-holds barred grudge match with the fate of all China in the balance. Don't miss this one, "Dragon-in-Silly-Bathing-Trunks" fans!



*As promised, back in MARVEL AGE # 103, a photo of Marvel's new PVC's including the Christmas Hulk!*

# MARVEL® TOP TEN LIST

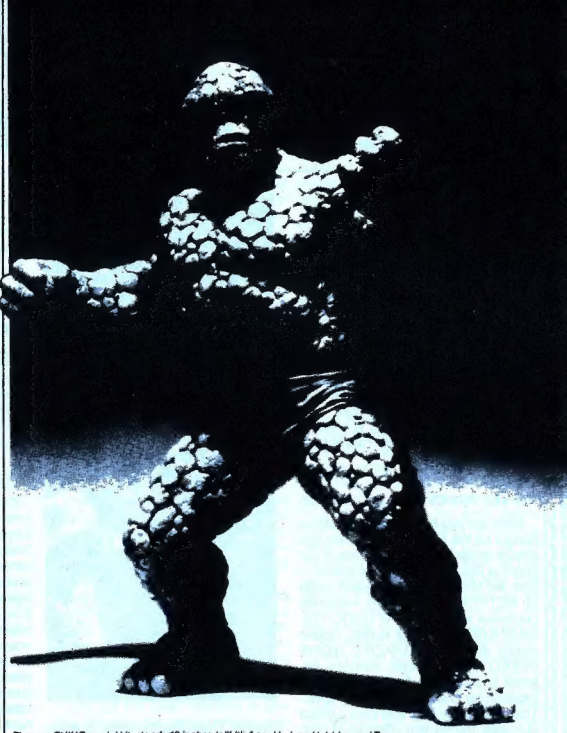
You've probably been privy to a number of arguments, whether in comic shops, at work, or in the car, about who is the best Marvel artist! "Look at the energy in so-and-so's work!", they say, or "Nobody does Captain America's big chin like what's-his-name!" Face it, Marveloids, these are not the determining factors of artistic greatness! Sure, it's great to see Cap with a chin big enough to park a cadillac on, but only a true "artiste" can draw a pair of truly awesome kneecaps! Yes — kneecaps! You walk on 'em, slap 'em when you read the MARVEL AGE calendar every month, and now it's time to give those talented joints their due! Here now, the Official List of the Top Ten Marvel Kneecap Artists!

10. Sergio Aragonés
9. Dale Keown
8. Lee Weeks
7. John Byrne
6. Sam Kieth
5. Joe Jusko
4. Jeff Johnson
3. Sal Buscema
2. John Romita, Jr.
1. Fred Hembeck

And since we're so "Top Ten List-Crazy" this month, how about a collection of the Top Ten Selling Marvel Titles, hmmmm?

1. X-FORCE #1
2. SPIDER-MAN #13
3. UNCANNY X-MEN #279
4. INFINITY GAUNTLET #2
5. UNCANNY X-MEN ANNUAL #15
6. AMAZING SPIDER-MAN #350
7. X-FACTOR #69
8. X-FACTOR ANNUAL #6
9. GHOST RIDER #16
10. WOLVERINE #43

*— Mike Lackey*



*The new THING model kit, stands 13 inches tall! It's from Horizon Hobbies and Toys.*

## MARVEL AGE MEDIA WATCH

ITEM! Sharp-eyed Marveloids may have noticed that in MS. MAGAZINE'S July/August 1991 issue, much praise was delivered to Marvel's SHE-HULK and BARBIE titles. They mentioned that the time is right for a super heroine like Jennifer Walters pointing out that she can both eloquently plead a case in court and "smushify" villains. Author Pamela Robin Brandt also goes into detail about Barbie, who's now able to change her own flat tires without any help from that Ken guy. It's a great article in a great magazine (about our great comics) so we suggest you check it out!

Barbie TM & © 1991 Mattel, Inc.

# epic-grams

## THE PICTURE

You've got the fire in the fireplace (though it's the middle of the summer, we're sure the neighbors won't mind). You've got the bearskin rug stretched out before it (though perhaps it more resembles your Uncle's old hairpiece than a once living animal). And you've got your long stemmed glass of liquid-du-jour spread out in front of you. But there's still something wrong with this picture. (Well, maybe several things depending on how accurately you've been able to paint the mental picture we're creating here.) Something is missing. Something to read. But don't worry, we're on the case.

## THE BIG PICTURE

What are you hungry for when you're hungry for the Edge? Chances are you should sneak a peek at any one of our ongoing Epic title currently available — from Ted McKeever's Nightmarish vision of METROPOL, to Sergio Aragonés' goofiness in the pages of GROO THE WANDERER; from the horrific hidden worlds in CLIVE BARKER'S NIGHTBREED to the fantastic alternate histories in SAMURAI CAT, to the hellish future on the road with CAR WARRIORS. There's something for everyone. Unless of course, the monthly offerings of 22 to 48 pages aren't enough for you, and you're sure that fire'll burn long enough to awaken your desire for something you can really sink your teeth into. In that case, you'll want to look into Epic's selection of some of the finest trade paperback collections ever made. Put another log in, and let's explore.

## THE BIG PICTURE BOOKS

The Epic Trade Paperback collections stand apart from the mass of collected materials; Trade Paperback and bookshelf format alike; for many reasons — the foremost of which is that they exist in a market which seems hesitant toward significantly different material, and that they do well in that market! Overall, the Epic material stands out.

## MARSHAL LAW: FEAR AND LOATHING

For the cult audience who has come to know, fear and loathe — *love* the dear Marshal, this book was a long awaited

treasure. Collecting the entire Epic run of grim gun-toting futuristic creation of Pat Mills and Kevin Oneill, this is the book that put San Fu on the map, wiped legions of bad guys off of it, and gave us a hero who "prays for his enemy — prays they go to. . ." well, you've got to buy the book to finish *that* quote.

## MOONSHADOW

"An oddity. . .the unlikely story of the child of a spherical alien being and a nice Jewish girl from Brooklyn." That's what the Woodstock Times called it. "A spectral literate tone-poem." That's what the New York Daily News called it. By any other name, it is still MOONSHADOW, the amazing 500 page epic (in every sense of the word) combining the illustrative talents of Jon J. Muth, with the poetic storytelling of J.M. DeMatteis in a modern fable of growth, discovery, betrayal, death and rebirth. You name it, and it's in this virtually stunning package. This book also features early work by now veteran illustrators in the comic medium, including Kent Williams, George Pratt, and Sherilyn Van Valkenburgh. This one may be the priciest, and the longest on the list, and perhaps the most difficult to find — but it's well worth the extra effort. And, if enough interest is offered, it could see a new printing. A second first for this book.

## BLOOD, A TALE

This follow up novel by the writer of MOONSHADOW, teamed with the painterly talent of award winning illustrator KENT WILLIAMS, paints a haunting tale just skirting a dream-like edge of horror: a vampire's quest that will lead him from Isles of the Dead to new lives and new discoveries. This book is all this, and something completely different.

## ESPERS

Created by writer James D. Hudnall and beautifully illustrated by David Lloyd and John M. Burns, the ESPERS Trade Paperback is one of the first Epic collections of work originally published at another comics company — in a package and format that set it as distinctively Epic. This five chapter story gave us the origin of the team of esper heroes who would eventually become the stars of Epics INTERFACE limited series — and was one of the first teams of "real world" superheroes, showing the potential for cross-genre storytelling. If your interests run toward international intrigue, strong characterization, and edge of your seat suspense, this collection, graced with a beautiful cover painting by Dan Brereton, is what you should run for.

## COMING UP

That's it for this run-at-the-mouth of the month. Next time out we'll have details of old and previews new in the dramatic and dynamic Trade paperback collections from the hallowed halls of Epic — including our newest concept in trade paperbacks: Collections of Collections! (Trust us — it's not as bizarre as it sounds.) Our checklist there will include reviews and previews of trade paperback collections of the incredibly successful Epic series like GROO, AKIRA, and CLIVE BARKER'S HELLRAISER and NIGHTBREED. Meanwhile, be on the lookout for the books listed here, if you missed them the first time, or if the perks of extra, new and never before seen pages tickles your fancy, or any other respective part of you. And remember, the hottest in creator owned/mature readers/cutting edge material literature comes from the first, and the best — it's just another Epic!

Hi, Heroes!

When I heard it, I couldn't believe my ears!

Daredevil's 300th Anniversary! It seems like only yesterday that we started his adventures in a tiny office in the heart of Manhattan.

Let me tell you about it . . .

It was the early days of Marvel and we were really flyin'! The Fantastic Four, The Incredible Hulk, The Amazing Spider-Man and some of our other brand-new, burgeoning blockbusters were riding the crest of unprecedented popularity. But, you know us. We're not the type to quit while we're ahead! So, carried aloft on the tide of booming sales and reader demand, we decided to create another modestly magnificent Marvel masterpiece!

As you can imagine, it's a lot easier to *decide* to create a charismatic new super hero than to actually create one. After a few days of fruitless thinking (come to think of it, that's a wacky expression. What would the opposite be — *fruity* thinking?) Anyway, after a few days of kicking a zillion different ideas around, I remembered something. The owner of a comic book company who had long since retired, named Lev Gleason, once published a super hero mag named DAREDEVIL. I couldn't recall too much about the character himself, except that he was masked and wore a sort of harlequin-design costume. Also, he sometimes went around with a bunch of kids known as "The Little Wise-Guys". In fact, I think the magazine itself might have been called, "DAREDEVIL AND THE LITTLE WISE GUYS."

Well, since this isn't meant to be the history of another comics company, suffice it to say that I realized I loved the name Daredevil. And, as you know, I've got this corny habit of always adding adjectives or phrases to titles of our mags, such as Dr. Strange, Master of the Mystic Arts. It seemed to me that anyone named Daredevil would have to be a man without fear; and so a title was born!

But hey, getting the title is the easiest part. The big question was, who and what would Daredevil be? What could we do to make him totally different from the rest of our merry melange of masked misfits? (I know I've promised time and again to tone down the alliteration, but sometimes I just can't resist. Bear with me; it could be worse. My name could'a been Smilin' Stan Sweetooth, the Scrawny Scribe from Swingin' South Saskatchewan!) But, getting back to Daredevil . . .

This was the problem. We had heroes who could fly, could stretch, could crawl on walls, could lift a building or two, etc. So what in the name of Willie Lumpkin's Lemmings could DD do that would be different?

Suddenly, it hit me! Instead of trying to figure out what kind of power to *give* him, I'd find a power to *take away!* After all, the thing most readers liked about our heroes was the fact that they were so imperfect. Iron Man had a weak heart, Peter Parker had a guilt complex — you get the idea. I decided to give Matt Murdock the most unlikely problem of all — by making him blind!

Once that decision was made, the next task was to figure out what power he *would* have. After all, he had to be able to battle the bad guys. Now, it just so happened that I had been reading an article about radar and sonar at that time. Suddenly, everything clicked. Radar and sonar give the operator information about things that can't be seen. They're like having eyes in the darkness. At that point, I knew how Isaac Newton must have felt when the apple bopped him on his bean! I almost shouted, "I've discovered the law of gravity!" — but I felt that wouldn't have been appropriate!

The rest of it was fairly simple. After giving the Fantastic Four their powers via cosmic rays, and the Hulk his power thanks to gamma rays, not to mention Spidey being zapped by a radioactive arachnid, what could be easier than deciding to have young Matt Murdock get splashed with some radioactive fluid that would damage his eyes but mystically increase the powers of all his other senses?

So, I had my character and his origin. The next thing I needed was an artist. And that's when Lady Luck really smiled on me! Smile? She practically blinded me with her radiance, 'cause who should walk in at that moment but Big Bill Everett, the genial genius who had years before, created none other than Prince Namor, the Sub-Mariner!

I hadn't seen Bill for a long time and he couldn't have picked a better moment to come calling. He must have thought I was a few cards short of a deck, because after he casually said, "Hiya, Stan," I threw my arms around him and shouted, "Grab a drawing board! I've got a strip for you!" He told me he wasn't looking for work, he had just come to say hello. But after I described DD to him, he rolled up his sleeves, sharpened a pencil and the rest, if I may coin a phrase, is history!

Since then, almost every top-flight artist and writer who ever graced ye olde bullpen has done his or her version of our frenetic Man Without Fear. Some have been good, some great and some magnificent. But, being the sentimental slob that I am, I'll always have the warmest spot in my heart for the electrifyin' Mr. Everett, who first picked up the artistic torch and with it lit the way for the dazzling array of devil devotees who followed.

And now, I know Bill himself would have wanted me to close with the soul-stirring sentiment so dear to the heart of Matthew Q. Murdock: "Non Omnia Possumus Omnes!" Or, in the woebegone words of your own sentimental Soapboxer —

Excelsior!

Stan

## WILLIE LUMPKIN

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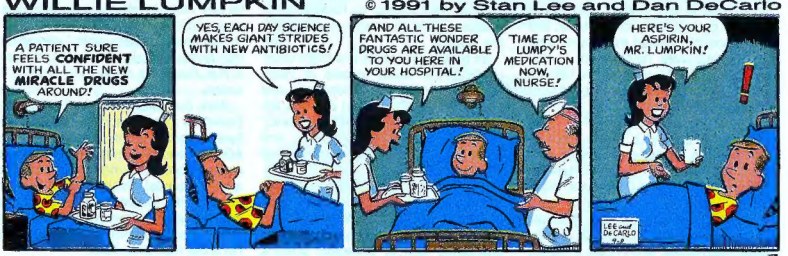

A PATIENT SURE FEELS CONFIDENT WITH ALL THE NEW MIRACLE DRUGS AROUND!
YES, EACH DAY SCIENCE MAKES GIANT STRIDES WITH NEW ANTIBIOTICS!
AND ALL THESE FANTASTIC WONDER DRUGS ARE AVAILABLE TO YOU HERE IN YOUR HOSPITAL!
TIME FOR LUMPY'S MEDICATION NOW, NURSE!
HERE'S YOUR ASPIRIN, MR. LUMPKIN!
LEE and DeCARLO '91

# 300

# DAREDEVIL®

## THE MAN WITHOUT FEAR!

### GIVING DAREDEVIL HIS DUE

He's the Man Without Fear, and he's been around almost as long as virtually any of Marvel's big guns (Spidey, the Avengers, Dr. Strange). He's Matt Murdock, and through a quirk of fate, this skinny kid was blinded by a radioactive isotope while saving a blind man from the path of an oncoming truck. But Matt soon discovered that his remaining senses were heightened, to the point of radar. To avenge his father's death, Matt became the crimson-garbed DAREDEVIL!

But you know all that.

Over DAREDEVIL's 300 issue run, he's had the privilege of working with many of Marvel's greatest talents. People like Stan Lee, Bill Everett, Wally Wood, John Romita (*Senior and Junior*), Gene Colan, Ann Nocenti, Steve Gerber, Frank Miller, Klaus Janson, David Mazzuchelli, and I could probably think of a whole bunch more.

Daredevil's rogues' gallery, although at first limited to the likes of the Owl and the Stilt-Man, has expanded to include some of Marvel's most memorable characters. The evil Kingpin, Mephisto, Bullseye, the Hand, and the shadowy Elektra, have all been on hand to make Daredevil's life miserable over the past few years.

It's been a great ride, one that's taken us from the seedy streets of Hell's Kitchen to Mephisto's Underworld and back again. DD has loved and lost, appeared on the cover of *"Rolling Stone,"* commited acts of great charity and great selfishness. He's the original *"Gritty"* super hero.

So how come he didn't appear as part of the roster in the 1967 cartoon, *"The Marvel Super Heroes?"* Why isn't there a Daredevil action figure? There's a noticeable lack of Daredevil posters, coffee mugs, and T-shirts out there. (Thank Odin that at least we're able to savor some of his older adventures in the MARVEL MASTERWORKS, and several Daredevil trade paperback collections, "BORN AGAIN" and "MARKED FOR DEATH.") The closest he ever came to television stardom was appearing in NBC's TV-movie, *"The Trial of the Incredible Hulk,"* played by Rex Smith, although the rumor mill has it that Fox-TV is developing a DD TV series.

Well, no more. We're tired of seeing Daredevil get passed by for all the flashier heroes. In this special MARVEL AGE feature, we'll bring you one-to-one conversations with many of Daredevil's most influential creators, so that they can offer their insights into DD's character, what he meant to them and their careers, and relate to you directly what they felt his finest moments were.

# LET'S LEVEL ABOUT DAREDEVIL

**Ann Nocenti**
WRITER

Daredevil is a great character to write, because he's in a constant state of internal combustion. His character is based on several contradictions. You have the whole lawyer/vigilante schism. Blind justice, quite literally. Matt's a lawyer who uses his fists when the law doesn't work. He believes in the law so much that he breaks it, virtually every day. So many Christ-like allusions have been placed on his nobility, but he runs around in a devil suit.

There's also the death-bed promise he made to his father not to fight. This lawyer has found the ultimate loophole, by assuming another identity to fight under. So right there, you've got four or five great contradictions to start with. All he has to do is enter a room and he's interesting.

The idea that Daredevil got his powers from radioactivity is just silly. We know now, well, we probably knew then, that radioactivity isn't going to do anything good for anyone like that. Denny, Frank, and the others on the book before me kind of went, "no, no — it wasn't radioactivity." They made it sort of an eighties Bhuddist-cum-New Age update, where although the radioaction caused his blindness, he heightened his remaining senses on his own.

Matt's a hero, attracted to the crimes that he chases. It's a very Catholic dynamic, the interplay of guilt and sin. He's probably the most compassionate hero in the Marvel Universe, in that he feels compassion for those he's involved with, criminals and victims. There's also an entire Freudian interplay about replaying or reliving initial traumas over and over.

*"A Beer With the Devil"* was a true story, sort of. Years ago, before I wrote the story, I found myself in the position that I didn't want to go anywhere for Christmas. So as I was walking around my neighborhood, I stopped in a Blarney Stone pub, and literally had a beer with the devil. There were so many characters in that place who had nowhere to go. The woman waiting for the phone call was actually there, and the guy at the bar telling me that his wife was griping at him so he got up and left her. It all happened. So that day I went home and wrote a short story about it. Later on, I rewrote it for DAREDEVIL.

I enjoyed the INFERNO crossover immensely. I always try to give them integrity, so that you don't have to be aware of the entire picture to enjoy the story. The INFERNO was perfect for DAREDEVIL, in that it takes place in Hell's Kitchen, and that New York City is in essence a living hell. It's the day-to-day equivalent, you walk outside and get hit in the face with a shovel full of dirt.

There was another crossover, FALL OF THE MUTANTS, which tied into X-FACTOR, I think, in which during the course of events New York lost its power and everyone assumed the worst . . . that the bomb had dropped, it's the end of the world, etc. Usually, Ralph would call me up and say something like, "We've got this thing called "Acts of Vengeance" — do you wanna play?" He'd tell me about the overview and we'd take it from there.

I've always tried to inject a social-political consciousness into my writing. I've always tried to have some level, some issue, within the action/adventure story, to make it more than just a comic book. In some instances it can work beautifully, like Lance's obsession with nuclear war. It's difficult not to come across like the writer's soapbox. I thought it was appropriate for this "street" book to have this extra sense of depth, since DAREDEVIL's not usually associated with science-fiction or cosmic stories, but in keeping closer to reality with almost real characters. There were always a lot of things for me to play with.

In the "Animal Rights" storyline I tried to take the issue and show it from all sides. Brandy, who really had a problem relating to humans, overcompensated with her love of animals. There was the Farmer trying to earn a living, even though callous in his treatment of the animals. I even tried to show the animal's point of view through Number Nine, who was completely innocent in her perceptions. She's the ultimate woman, bred to be perfect, beautiful, and subservient. But she did have her own naive sort of feminism about her. Brandy had a more strident feminism, and Typhoid Mary is just . . . powerfully female.

In essence, I'd say that Daredevil is just beautiful to write. You can literally forget all the other stuff, and just strip it down to the core with "The Angel in the Devil Suit." That one line says it all. The rest is just gravy.

**Lee Weeks**
PENCIL ARTIST

Before I got the DAREDEVIL job I was sitting in my studio thinking about what character I wanted to draw. Of course, it turned out to be Daredevil. I

can't think of another mainstream comic book character who has the depth, grace, or sensitivity of this guy. You just don't see this kind of well-developed character in these newer, testosterone heroes. Anyway, I just happened to be in the Marvel offices on the day that editor Ralph Macchio was looking for a replacement for John Romita, Jr., and after a few minutes of talking, I got the job. The rest is history.

I've been fascinated with the tight rein that Matt Murdock keeps himself under. He even moves with the utmost control. His tortured conscious is there, in the way he stands, the way he moves. He's the most driven super hero I can think of.

What I'm working on now is a four part storyline, which will culminate in issue #300. Every issue I've worked on just gets better, and this is the biggest story arc I've done. This is important stuff, a major happening in DD's history. Because of all the things that the Kingpin has done to him over the years, he starts sowing the seeds of revenge against him. You'll see an edge to Daredevil that you haven't seen before. It's always been there, but always just under the surface.

Understand this — I was never a big comics fan as a kid. My brothers were comic-heads, so I just got into it through osmosis. In fine arts school, everyone was talking about this Frank Miller guy, and the Daredevil stories he was doing. I remember looking at it, maybe this was 1981, and I was immediately struck by the violence. I think it was the story where Bullseye kills Elektra. Of course, then I had to buy all the back issues!

I think Daredevil's key moment of characterization was in issue # 213 of the "Born Again" storyline, where he's holding Karen Page in his arms. This guy has lost everything he ever cared about . . . his job, his friends, his money. But when he rediscovers his love for this woman, he says, "All these things I've lost are nothing . . . I've lost nothing." I think that's the very core of his character. It's a quintessential moment for him. I was going through a tough period in my art career, and when I read it, it really struck a chord with me. It helped keep me going.

Think about his constant team-ups with Spider-Man. They're both pretty similar. They both got their powers from tragedy, and they don't have much in the way of super powers. Pretty much heightened senses and their fists. What was the missing element in the creation of these two characters? I say Jack Kirby. Kirby helped create virtually all those early Marvel characters — except different influences in these two guys' creation (Stan Lee and Steve Ditko for Spidey, Stan and Bill Everett for DD) are the reason for that.

When I'm drawing Daredevil I try to be conscious of not putting him in a "Spidey Pose." If Daredevil and Spider-Man were both bounding over the same rooftop, they'd do it differently. I guess part of it's because Matt's relying on his radar senses instead of his eyes, so it's a more controlled movement. I'd imagine his radar lets him "see" 360 degrees around him, all the time. Of course Spider-Man has his "spider-sense."

Poor Daredevil has had the crap kicked out of him for so long, that struggle is a constant element in his story. It would be nice to think that he could enjoy himself more — be a bit of a hero. I don't think it has to be dark all the time. The darkness works better when there's light. If you think back, you might remember a story Frank Miller did called "Guts Nelson," that featured Foggy in a lighthearted, sort of film noir piece. It was a great break from the serious tone that series was famous for.

I can't think of another book that's had such a history of visual excellence as DAREDEVIL. The roster reads like a who's who of great comic book artists. That puts a lot of pressure on a guy like me.

## Al Williamson
INKER

It was all a happy coincidence that I fell into Daredevil. There have always been good artists on the book, people like John Romita, Jr. and Lee Weeks. Ralph really helps to keep things fun. DD's figure is very sleek, almost like the old Flash Gordon figure. I've done Spider-Man and it just takes forever to do all those webs! But I really like Daredevil's costume. It's very powerful because it's so very plain.

## Gene Colan
PENCIL ARTIST

I was very influenced by film and the cinema. I was trying for the approach of character's points of view. It was like, if I was going to see this movie, what would I expect to see? I felt like I was directing a film, at times.

I always felt that Daredevil was a dramatic character, and I always took him very seriously. I know my influences were cinematic, not illustrative. It was always a lot of fun, though, and I think it shows. One example, actually it's from a Captain America story, was a scene where there's a car chase, and I actually stretched it out over seven pages or so. Stan couldn't figure out why I couldn't show the action in two or three panels. I had just seen the Steve McQueen film BULLET, and my cinematic eye just saw the scene that way. That was probably one of my favorite sequences. There was a similar sequence in DAREDEVIL a bit later involving a runaway car.

DAREDEVIL was the first book that I did with Stan. We later collaborated on CAPTAIN AMERICA and SUB-MARINER, but this was always my fa-

vorite. I was doing the book in the sixties, and Stan wrote most of the plots. He pretty much let me do what I wanted with the layouts. He gave me a lot of leeway. We'd discuss the plots over the phone, I'd draw up the pages and send them in. Then, Stan would draft up the finished scripts. Today, a lot of the scripts are very heavy, with pages and pages of copy. Like I said, we'd do a lot of the early work over the phone, and I'd tape record what I needed. Stan really gave me free rein. I guess that was because he was writing so many of the titles back then, that it was the only way to get all the work done.

Sometimes I'd be in Stan's office for a bull session, and I remember that Stan was always very animated in his approach to storytelling. He'd jump on the desk, making a physical impression of how Daredevil would look in action. It was great.

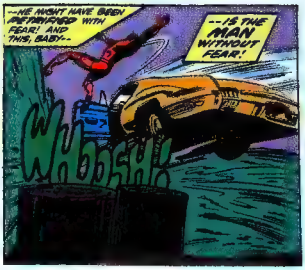
I always felt that Daredevil was an amazing guy, because he was blind, but could manage these spectacular things. Matt Murdock provided the character's comic relief. He was a good mix, and I think the fans appreciate things like that. It's a good structure. Then you had Foggy Nelson. I always loved that Daredevil was serious and that Foggy provided the humor.

Who were my favorite villains? There were so many. I always liked the Owl. I enjoyed doing things with his cape. and the Stilt-Man was always tough. He'd walk around on these elongated legs, and the perspective was always tough. It was difficult to maintain his perspective in relation to the buildings. I always tried to render as accurately as possible the city locations, like New York and San Francisco. If you saw Daredevil swinging over Radio City or the Empire State Building, I always felt that the drawings should be faithful. I've seen youngsters who question whether or not these characters exist, kids in the city for the first time looking up at the buildings checking for super heroes.

As an aside, people have asked me how comics were made . . . were they stamped out, or photographed? I always enjoyed being realistic, especially with Daredevil.

**Steve Gerber**
WRITER

Gosh, I haven't even thought about Daredevil in years. At that time he was in San Francisco. The reasoning was that every other super hero was in New York, so Gerry Conway figured it would make DAREDEVIL a little different. I got onto the book sometime after that, and eventually moved him back to New York . . . mostly because I had never been to San Francisco! In issue #100, we had a story that had Jann Wenner, editor of ROLLING STONE MAGAZINE, wanting to do a story on Daredevil, since he was



the town's only super hero. I was a real avid reader of ROLLING STONE, and although we had no idea what he looked like I just described to Gene Colan what I thought he looked like. I met Wenner years later, and Gene's drawings of him were very close!

I never really got to work much with Gene Colan, two or three issues. After that it was mostly Bob Brown or Don Heck. I remember one splash page that Bob Brown drew that had Daredevil crouching on a building, overlooking the city in the pouring rain. It was so packed with emotion and feeling that it was just astounding, very similar, I think, to what Frank Miller would do years later.

The scene where Daredevil has to stop a runaway car, well, I didn't write it, Gerry Conway did. It was probably inspired by the movie Bullet. Anyway, that was actually the writing test I had taken for Marvel. In those days prospective writers were sent several pages of pencils, and you had to script them without really knowing what the story was about.

**Stan Lee**
CREATOR

Among my most treasured memories in connection with Daredevil are the many letters we've received over the past years, letters from people associated with organizations which aid the handicapped, and particularly the blind. These letters have told of the warm reception given to Daredevil's adventures by handicapped readers; readers who feel they have finally found a hero with whom they can empathize, a hero whose fantastic exploits help to strengthen their own sense of pride and self-esteem.

Incidentally, I just have to tell you that *"In Mortal Combat With Sub-Mariner"* is one of my all-time favorite stories. The reason is, when two super heroes battle each other, the toughest task for any writer is to figure out how to have one combatant win without deglamorizing the other by having him lose, no matter who he's fighting. Yet, we can't have every battle between two heroes always end in a tie. Well, I think you'll agree that Prince Namor has never been nobler and Daredevil never more heroic than in this truly monumental tale — and the battle's conclusion is, to me, the most satisfying ending of all.

*excerpted from "Marvel Masterworks, Vol. 17*

**John Romita, Jr.**
PENCIL ARTIST

As far as my basic approach to storytelling is concerned, I try and be as cinematic as possible, almost like I'm watching a film. Sometimes I see artwork that's all crazy and wild, and in a way I feel that it takes away from the storytelling. It almost seems like the artist is more interested in doing a pinup shot than in telling a story. In general, though, a lot of people have said to me that what they enjoy most about my art are the quiet scenes, or "off road" panels. A drawing where there are several people standing at a bar, or Daredevil on the phone, just standing there. Sometimes it seems that drawing scenes with detail and backgrounds is a lost art.

I always tried to keep Daredevil as a Mickey Spillane type of guy. Daredevil's not from outer space, he's from the back alley. Rainy, grimy, city streets, you know? I realize we went kind of crazy on the Mephisto issues, with the Silver Surfer and all, but generally that's my view of him . . . gangsters, cops and robber stuff. In fact, sales on the book dropped off when we had Daredevil leave New York City. It seems thatthe readers felt he should be there too.

When I was drawing IRON MAN *"Armor Wars II,"* considered Iron Man a science-fiction character. John Byrne was scripting, and he left room in his plotting for the double page spreads, big machinery and things like that, that the fans like. He knows what looks good. So I wouldn't say that I was modifying or adapting my style to fit the character as much as playing up aspects of the book's mood, or feel. I'd sum it up by saying that Iron Man was sensationalistic, and Daredevil was more deliberate.

What I enjoyed most was designing characters like Shotgun, and Blackheart. That was really a lot of fun for me. As for my favorite issue, where I think all the elements came together, I'd have to say it was a story called *"Beer With the Devil."* Ann let me co-plot that one with her, and I was very drawn to how Mephisto appeared in different guises to the different characters in that bar. I'd had a very similar idea years before, in which these guys are in a bar and God comes in and has a beer with them. "A Beer With God," you know? Anyway.

In talking with Ann Nocenti, she said, "how about Mephisto?" because we were also trying to find a way to work Mephisto into the book.

Ann and I received a lot of critical acclaim for our run on DAREDEVIL. I think that everything she did for the book was important. The stories and social issues she tried to bring to it really needed to be said. She has an excellent sense of dialogue. And to have Al Williamson inking, well, his lines are like another character. They add tension, atmosphere.

I've just finished a DD graphic novel, with Frank Miller scripting. It's enormous. 140-something pages. The storytelling doesn't suffer for its length, though. For a while, it was tough going because the story kept expanding like wild. It was like looking up Mount Everest. We added an entire addendum with Elektra, that was another whole 50 or 60 pages. It got to a point where I couldn't continue to do IRON MAN anymore, just to keep up, and to try and keep my artwork consistent with what I had drawn 18 months before was pretty tough. It's not standard comics. It's a super hero story, but without super hero costumes.

Now I'm doing some Punisher, Wolverine and Ghost Rider things for Marvel — maybe a poster, too. But Daredevil was such an intensely emotional work, mentally and physically. I miss it.

**Klaus Janson**
ARTIST

When I was a kid, in sixth grade maybe, I was drawing Daredevil in class. This was when the Wally Wood issues were starting to come out. Even way back then, I was attracted to the elements of the obstacles that he had to overcome. Matt Murdock was able to overcome these limitations, he didn't ignore them. He worked around it.

I admired Matt Murdock and Daredevil . . . gee, we're talking like he's a real person . . . when Frank and I were doing the book, we tried to use these things. We tried to use Matt's ambiguity, in that he was never completely sure of his decisions. He was willing to examine his conclusions, you know? Daredevil's not as pompous as some of these heroes, to presume that he's always right. There was always room left for doubt.

I started off by simply inking the book, but my overview of my career was that I was always working toward penciling. Sometimes now I'm even coloring my work. Working on DAREDEVIL really helped me broaden my capacities. I'm glad that DAREDEVIL happened to be the book that coincided with my desire to pencil.

I always saw Daredevil as a visually urban character. I was attracted to that. And the notion that New York City as not only a setting, but as another character was very appealing. The city played very prominently in what I tried to do. Not unlike Batman in a sense. New York was the mood, it has a film noir quality in its environment. It's provocative, seductive in its own way.

The highlight of my run? I'd have to say issue #187, where Daredevil's senses all go crazy. That's where his figure is very small on the cover. I'd say at that point, everything jelled. It all just came together.

**D.G. Chichester**
WRITER

The whole idea of his sensory impressions of the world around him is fascinating to me. DD's unique way of perceiving the world, the way everything does through his remaining four senses. He's literally painting pictures with his radar. From a writer's stance, we say "he feels, smells, and tastes his way through." And that's true. I want to show that Daredevil's spacial perceptions are such that he doesn't have to turn around to hit you. He moves like nobody else.

That's why I try to show that DD can jump off a buidling backward, sideways or whatever. He doesn't have to move like Spider-Man. He's got an edge on

him, to a certain extent.

DAREDEVIL's always showed New York City as a real place, not a ficticious "comic book city." there's no generic tall buildings. You'll see the South Street Seaport, the Port Authority Bus Station, Grand Central Terminal. It's a uniquely visual book. I see him as New York's protector, or redeemer. Not just Hell's Kitchen, although he was born and spent an awful lot of time there. He's certainly got his share of angst, but he's not a kill crazy psycho like the Punisher. His parents weren't — well, his father was murdered, but it isn't a key, driving force to who Daredevil is. He's purer than other "revenge-motivated" guys like Punisher or Bat Man. He's a crusader, an errant knight. He fights the good fight, and believes that the city is worth redeeming.

All the times DD has threatened the Kingpin, stood in his office, and called him out. Well, it just seemed obvious to me that this time, he should make good on his threat. The lead-in was rather oblique, with Daredevil interacting with these brutal characters . . . the Punisher, Ghost Rider, and the Hand. He learns that although he's different from these guys, there's something to be said for being so uncompromising.

The status quo always seemed like a 50-50 good and evil thing where DD is good and the Kingpin is bad. A definite balance. Well, now Daredevil is saying, what do I need this for? He's really screwed me up before, and as long as he's around he can do it again. I don't want to give too much more away.

There are many parallels between Kingpin and Daredevil. Visually and metaphorically. Both men are larger than life, and committed to what they are doing. Fisk talks about legitimacy, and considers himself more along the lines of an entrepreneur . . . a modern day J. Paul Getty, with a new slant on doing business.

Miller and Mazzuchelli's *"Born Again"* storyline was brilliant. A real high mark. We're not trying to copy anything, as much as build on existing themes in the book. They set the whole flavor of the thing. Even earlier, I think the Miller and Janson issues really encapsulated the mood, created an aura. Those are the kind of high marks that Daredevil deserves.

Matt's an active character, he looks for things . . . he's not reactive. He finds problems and actively tries to solve them. He doesn't wait for the "Daredevil signal" in the sky.

**Frank Miller**
ARTIST/WRITER

I tried hard not to deny anthing that had happened to Daredevil in his 20 year run before I got there. I had ideas about what I wanted to emphasize. I wanted to take him out of the shadow of Spider-Man. To do that I needed to stress his vulnerability.

I mean, here's a super hero character whose most outstanding characteristic is a physical handicap. He's essentially a non-super powered hero. So to play that up I tried to stress the hand to hand combat, the fixation he had about his father, and even the villains he came up against.

Our best moment, I feel, on our initial run on the book must've been the issues up to and including the death of Elektra. We were really just humming by then. Klaus and I were just reading each other's minds.

**John Romita, Sr.**
PENCIL ARTIST

I had spent about eight years at DC, and when I came back to Marvel I really didn't want to pencil. I felt burned out on it, so I asked Stan to let me concentrate on inking. Stan let me ink an AVENGERS issue, over Don Heck. Then he springs the Daredevil job on me. I figured, "okay, I'll give it a try." That was issue #12.

It was a traumatic experience! It was the first time I'd ever penciled from a plot before, I was used to working from full scripts. Actually, when Stan had told me that I'd be working from the plot I thought he was kidding! But he asked me to try it, so I did.

I finished the first three or four pages, and although Stan like the splash, he wasn't happy with the rest of it. So he got on the phone with Jack Kirby, and described the action, "Daredevil's jumping out of a window, and gets involved with the Plunderer, and so on." The next day, Jack sent in about ten pages of rough layouts, thumbnail sketches with a bare minimum of detail. He did them in one afternoon. I used them for the pacing and finished the job that way.

I penciled a Spider-Man guest appearance, in issues #16-17. It was probably Stan's way of trying me out on the character, because two months later he offered me AMAZING SPIDER-MAN.

**Ralph Macchio**
EDITOR

I don't think there's any period that's particularly "DEFINITIVE," because he's had so many writers and gone through so many periods, that I'd hesitate to do so. I think what comes closest would be Frank Miller's "Gang War" story, because it really separated DD from what Stan did originally, and all the elements of grittiness and mood came together as one.

Even when Dan Chichester writes about how Matt feels, and sees, his senses of touch and hearing, give the book a texture that's completely different from any other book. Also the fact that the book is so uniquely "New York," in it's mood and feeling. It's always maintained that feeling, and many books don't have that sense of background, of grittiness, to them.

Daredevil's appeal to me is in that he's such a warm and human character. I think he stands out among the flashier guys with their super powers and enormous groups. He's got a simple costume, and the world he inhabits is so dark. He still does the traditional super hero things that a lot of the other guys don't do anymore, in that he fights crime and has a superb rogues gallery.

He's also interesting in that he's a lawyer who's found another way. His basic dichotomy of lawyer and working outside the law, gives him a whole other identity. So many of today's characters seem ultra-violent, but Daredevil's maintained grace under pressure. The idea that he "hits with kindness," that his violence is tempered by justice and compassion. It makes him a cut above the rest.

So there you have it, straight from the people who made it happen. It's difficult to come up with more to say, after having reviewed all the comments from these talented people, but I'll try.

You'll notice several common themes running through these people's statements. The artists' almost unanimous approach to DD as a cinematic, or film noir character. The concept of New York City playing a major role in the title, another character, if you will. And, above all, that all of these people consider working on the book one of the most rewarding experiences of their careers.

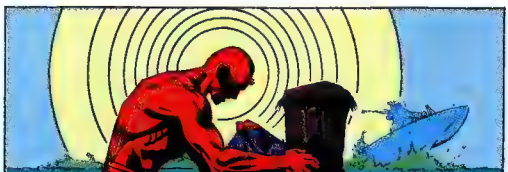
If you like Daredevil, you probably won't have to be told what a great guy he is. But perhaps if you aren't one of the crimson avenger's followers, you could be swayed toward giving him another look. He deserves it.

*— Mike Lackey*

# MARVEL® TRIVIA QUIZ

Twenty-three years ago, my first Daredevil comic featured the death of the Exterminator, a distinctive yet minor nemesis of the Man Without Fear. How could I have guessed that well over a decade later, Daredevil's most lethal foe, the Death-Stalker, would be revealed as the still-surviving Exterminator? That's one of the great things about Marvel trivia — there's never any telling what seemingly minor details of the past will prove significant in the future! How many of these details about ol' Horn-head do you remember? Answers without fear can be found on page 32!

*—Brian Nelson*



1. Typhoid Mary brought herself into Daredevil's life by showing sympathy for the blinded:
   A) Number Nine
   B) Tyrone
   C) Darla
   D) Ray Charles

2. Daredevil recently fought the Bengal to protect Matt Murdock's old friend, Vietnam vet:
   A) Willie Lincoln
   B) Micah Synn
   C) Maxwell Glenn
   D) John Rambo

3. Who did DD fail to prevent from restoring Bullseye to health with adamantium implants?
   A) Eric Slaughter
   B) Lord Dark Wind
   C) Ultron
   D) Beverly Hills plastic surgeons

4. Which Daredevil foe was seemingly a pulp hero of the past come to life?
   A) The Trump
   B) Torpedo
   C) Copperhead
   D) Doc Savage

5. While living in San Francisco, one of DD's most reliable allies was police officer:
   A) "Rusty" Nales
   B) Paul Carson
   C) Bill Nelson
   D) Chief Ironside

6. Daredevil and the Black Widow first met while battling the machinations of which mastermind?
   A) Mr. Sinister
   B) Mr. Saxon
   C) Mr. Kline
   D) Mister Rogers

7. One of Daredevil's most tragic battles was against Death's Head, who was revealed to be:
   A) Dr. Paxton Page
   B) Deborah Harris
   C) the Mongoose
   D) a character from Marvel UK

8. Which of the following discovered Daredevil's secret identity FIRST?
   A) Karen Page
   B) the Black Panther
   C) Black Widow
   D) Connie Chung

9. For years, Foggy Nelson and Karen Page believed the original Daredevil to be:
   A) Kyle Richmond
   B) Jack Murdock
   C) Mike Murdock
   D) Rupert Murdoch

10. DAREDEVIL cover highlights: the photo cover showing DD fighting an insane Jester atop which landmark:
   A) the Statue of Liberty
   B) the Empire State Building
   C) the Chrysler Building
   D) a Jack-in-the-Box fast food restaurant

11. DD's early team-up with Ka-zar led them each into their first encounter with:
   A) Zaladane
   B) the Plunderer
   C) Shanna O'Hara
   D) jungle rot

12. Which one of Daredevil's earliest foes was a former Wall Street financier?
   A) Killgrave
   B) Mr. Fear
   C) The Owl
   D) Ivan Boesky

## NOTICE
## THE SIMILARITY??

While preparing this special DAREDEVIL issue of MARVEL AGE, we went through literally hundreds of cover and interior proofs of old DAREDEVIL comic books. It's safe to assume that we skimmed virtually every DAREDEVIL comic from #1-#295 to bring you some of the best moments.

In our search, though, we came across a few similarities in DD's covers. I guess we don't really have to point them out, so we'll let them speak for themselves.

As a note for future MARVEL AGE issues, "Big Bratman-Writin'" Barry Dutter will be bringing you lucky readers a new feature . . . *drum roll, please.*

Coming soon, to a MARVEL AGE issue near you, will be "Great Moments in Marvel," where Barry illuminates some of the, well, lighter moments from our Silver Age. If you readers out there know of any wacky moments you'd like to see Barry highlight, write in and tell us!

Celebrating 300 Issues of DAREDEVIL, Fred Hembeck presents~

# THE STRANGE STORY OF MIKE MURDOCK!

LONG BEFORE *JOHN WALKER* PUT ON THE STAR SPANGLED GARB OF *CAPTAIN AMERICA* IN PLACE OF *STEVE ROGERS*, AND LONG BEFORE *JIM RHODES* DONNED THE GOLDEN ARMOR OF *IRON MAN* IN PLACE OF HIS BOSS, *TONY STARK*, *MIKE MURDOCK* WAS PROWLING THE STREETS IN THE CRIMSON GUISE OF *DAREDEVIL*, THE MAN WITHOUT FEAR, IN PLACE OF THE *ORIGINAL* D.D., *MATT MURDOCK*.

NOWADAYS, WALKER HAS ADOPTED THE ROLE OF *USAGENT*, AND RHODEY CONTINUES TO BE A *LOYAL EMPLOYEE* (AND MUCH *MORE*) OF STARKS', BUT DID YOU *EVER* NOTICE HOW YOU DON'T HEAR MUCH ABOUT *MIKE MURDOCK*? I MEAN, *NOT AT ALL*?

WHY, IT'S AS IF, WELL, IT'S AS IF HE **NEVER EXISTED!!**

AND YOU KNOW **WHAT??**

**HE DIDN'T!!**

The SAGA of **MIKE MURDOCK** RAN IN ISSUES 25 (Feb 1967) THROUGH 41 (June 1968) INCLUSIVE, and WAS BY Stan Lee and GENE COLAN!!

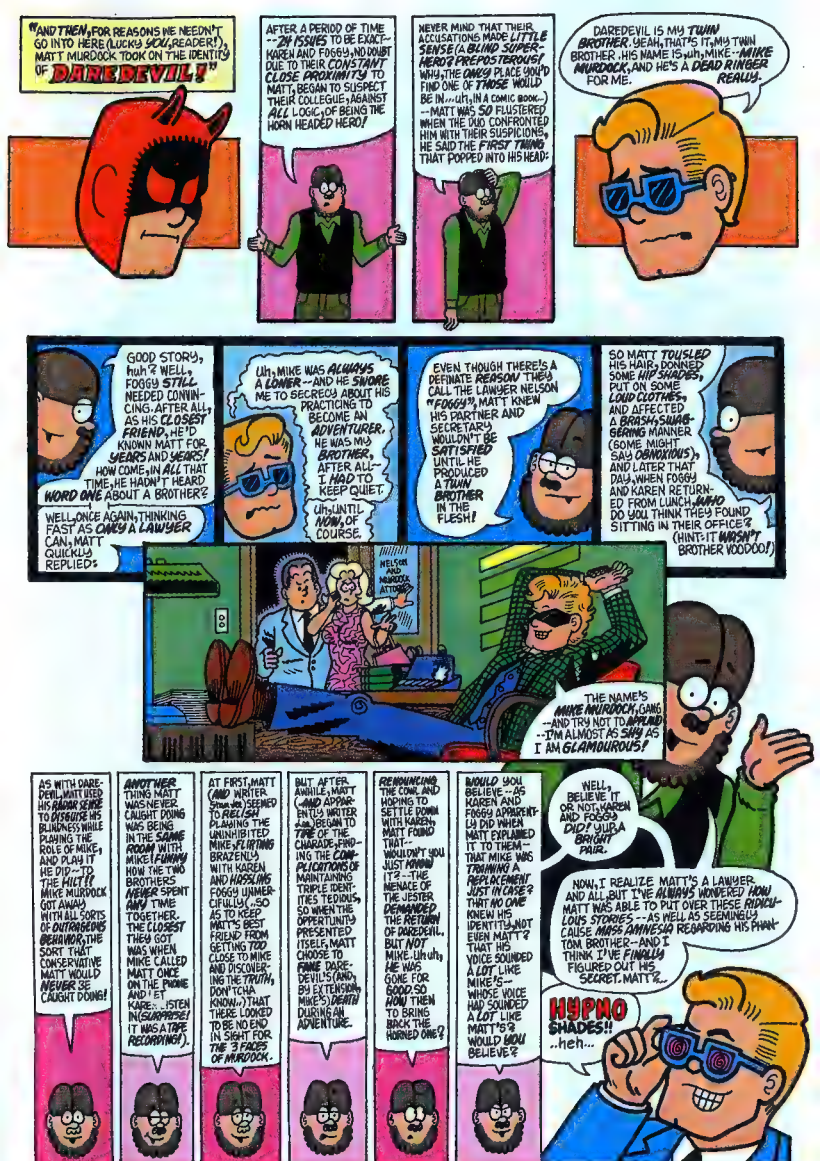
NOW, WE ALL KNOW HOW A YOUNG MATT MURDOCK *LOST HIS SIGHT (AND*, JUST COINCIDENTALLY, GAINED HIS *ENHANCED ABILITIES*) WHEN HE WAS STRUCK BY A *RADIOACTIVE ISOTOPE* JARRED LOOSE FROM A *SPEEDING TRUCK* CAREENING TOWARDS A *BLIND MAN*, A BLIND MAN WHOSE LIFE MATT *SAVED* BY PUSHING HIM OUT OF HARM'S WAY. *IRONIC*, NO? I MEAN, MATT'S BLINDNESS BEING CAUSED BY AN ACCIDENT INVOLVING AN *ALREADY* SIGHTLESS PERSON AND ALL. BUT I *DIGRESS*....

YOU *ALSO* KNOW THAT MATT EVENTUALLY BECAME A *LAWYER*, SETTING UP AN OFFICE WITH HIS COLLEGE ROOMMATE, *FRANKLIN "FOGGY" NELSON*. SOON AFTER, THE FIRM OF *NELSON and MURDOCK* HIRED *KAREN PAGE* ON AS THEIR SECRETARY.

CONFUSED?

HI. I'M *FRED HEMBECK*, AND YOU'D BETTER LISTEN UP, BECAUSE I'M *NOT* GOING TO REPEAT MYSELF!

FRED HEMBECK ©1991 Fred Hembeck, character and the distinctive likeness(es) thereof is a trademark of FRED HEMBECK.


"AND THEN, FOR REASONS WE NEEDN'T GO INTO HERE (LUCKY SOU, READER!), MATT MURDOCK TOOK ON THE IDENTITY OF DAREDEVIL!"
AFTER A PERIOD OF TIME --IN ISSUES TO BE EXACT-- KAREN AND FOGGY, NO DOUBT DUE TO THEIR CONSTANT CLOSE PROXIMITY TO MATT, BEGAN TO SUSPECT THEIR COLLEGUE'S AGAINST ALL LOGIC OF BEING THE HORN HEADED HERO!
NEVER MIND THAT THEIR ACCUSATIONS MADE LITTLE SENSE (A BLIND SUPER-HERO? PREPOSTEROUS! WHY, THE ONLY PLACE YOU'D FIND ONE OF THOSE WOULD BE IN--UH, IN A COMIC BOOK--) MATT WAS SO FLUSTERED WHEN THE DUO CONFRONTED HIM WITH THEIR SUSPICIONS, HE SAID THE FIRST THING THAT POPPED INTO HIS HEAD:
DAREDEVIL IS MY TWIN BROTHER. YEAH, THAT'S IT. MY TWIN BROTHER. HIS NAME IS--UH, MIKE--MIKE MURDOCK, AND HE'S A DEAD RINGER FOR ME.
GOOD STORY, huh? WELL, FOGGY STILL NEEDED CONVINCING. AFTER ALL, AS HIS CLOSEST FRIEND, HE'D KNOWN MATT FOR YEARS AND YEARS! HOW COME, IN ALL THAT TIME, HE HADN'T HEARD WORD ONE ABOUT A BROTHER?
WELL, ONCE AGAIN, THINKING FAST AS ONLY A LAWYER CAN, MATT QUICKLY REPLIED:
Uh, MIKE WAS ALWAYS A LONER--AND HE SWORE ME TO SECRECY ABOUT HIS PRACTICING TO BECOME AN ADVENTURER. HE WAS MY BROTHER, AFTER ALL--I HAD TO KEEP QUIET.
Uh, UNTIL NOW, OF COURSE.
EVEN THOUGH THERE'S A DEFINITE REASON! THEY CALL THE LAWYER NELSON "FOGGY", MATT KNEW HIS PARTNER AND SECRETARY WOULDN'T BE SATISFIED UNTIL HE PRODUCED A TWIN BROTHER IN THE FLESH!
SO MATT TOUSLED HIS HAIR, DONNED SOME HIP SHADES, PUT ON SOME LOUD CLOTHES, AND AFFECTED A BRASH, SMART-BEARING MANNER (SOME MIGHT SAY OBNOXIOUS), AND LATER THAT DAY, WHEN FOGGY AND KAREN RETURNED FROM LUNCH, WHO DO YOU THINK THEY FOUND SITTING IN THEIR OFFICE? (HINT: IT WASN'T BROTHER VOODOO!)
NELSON AND MURDOCK ATTORNEYS
THE NAME'S MIKE MURDOCK, GANG--AND TRY NOT TO APPLAUD--I'M ALMOST AS SWELL AS I AM GLAMOROUS!
AS WITH DAREDEVIL, MATT USED HIS RADAR SENSE TO DISGUISE HIS BLINDNESS WHILE PLAYING THE ROLE OF MIKE, AND PLAY IT HE DID--TO THE HILT! IF MIKE MURDOCK EVER GOT AWAY WITH ALL SORTS OF OUTRAGEOUS BEHAVIOR, THE SORT THAT CONSERVATIVE MATT WOULD NEVER BE CAUGHT DOING!
ANOTHER THING MATT WAS NEVER CAUGHT DOING WAS BEING IN THE SAME ROOM WITH MIKE! FUNNY HOW THE TWO BROTHERS NEVER SPENT ANY TIME TOGETHER. THE CLOSEST THEY GOT WAS WHEN MIKE CALLED MATT ONCE ON THE PHONE AND I'LL BET KARE--LISTEN IN (SURPRISE! IT WAS A TAPE RECORDING!).
AT FIRST, MATT (AND WRITER Stan Lee) SEEMED TO RELISH PLAYING THE UNINHIBITED MIKE, FLIRTING BRAZENLY WITH KAREN AND HASSLING FOGGY UNMERCIFULLY!--SO AS TO KEEP MATT'S BEST FRIENDS FROM GETTING TOO CLOSE TO MIKE AND DISCOVERING THE TRUTH, DON'TCHA KNOW--) THAT THERE LOOKED TO BE NO END IN SIGHT FOR THE 3 FACES OF MURDOCK.
BUT AFTER AWHILE, MATT (AND APPARENTLY WRITER Stan Lee) BEGAN TO TIRE OF THE CHARADE, FINDING THE COMPLICATIONS OF MAINTAINING TRIPLE IDENTITIES TEDIOUS, SO WHEN THE OPPORTUNITY PRESENTED ITSELF, MATT CHOOSE TO PROMOTE DAREDEVIL'S (AND, BY EXTENSION, MIKE'S) DEATH DURING AN ADVENTURE.
REMOUNCING THE COWL AND HOPING TO SETTLE DOWN WITH KAREN, MATT FOUND THAT--WOULDN'T YOU JUST KNOW IT?--THE MENACE OF THE JESTER DEMANDED THE RETURN OF DAREDEVIL. BUT NOT MIKE. UH-UH, HE WAS GONE FOR GOOD. SO HOW THEN TO BRING BACK THE HORNED ONE?
WOULD YOU BELIEVE--AS KAREN AND FOGGY APPARENTLY DID--WHEN MATT EXPLAINED IT TO THEM--THAT MIKE WAS TRAINING A REPLACEMENT JUST IN CASE? THAT NO ONE KNEW HIS IDENTITY, NOT EVEN MATT'S? THAT HIS VOICE SOUNDED A LOT LIKE MIKE'S--WHOSE VOICE HAD SOUNDED A LOT LIKE MATT'S? WOULD YOU BELIEVE?
WELL, BELIEVE IT OR NOT, KAREN AND FOGGY DID! YUP, A BRIGHT PAIR.
NOW, I REALIZE MATT'S A LAWYER, AND ALL, BUT I'VE ALWAYS WONDERED HOW AND MATT WAS ABLE TO PUT OVER THESE RIDICULOUS STORIES--AS WELL AS SEEMINGLY CAUSE MASS AMNESIA REGARDING HIS PHANTOM BROTHER--AND I THINK I'VE FINALLY FIGURED OUT HIS SECRET, MATT?..
HYPNO SHADES!! ..heh...

Welcome back to REEL MARVEL, the column which focuses on Marvel's rich history of television and movie adaptations, both past, present and future.

Last issue, as you recall, we spoke to the man who was the Hulk, Lou Ferrigno! The two-time Mr. Universe portrayed the tragic green goliath in five seasons of the *Incredible Hulk* (November 4th, 1977 to May 12th, 1982), and three later telefilms! This special two-part interview was conducted after filming the final telefilm, *The Death of the Incredible Hulk*, which aired February 18th, 1990.

*Andy Mangels* — How long did it take to apply your makeup?

*Lou Ferrigno* — It takes about 2½ hours. They apply a forehead and nose piece, and use a lot of adhesive to glue it on. Then they use a special grease makeup on the appliance that can absorb, and then they powder it down. Then they put the body makeup on, then the eyebrows, the eyes, the teeth, and a wig. It's a very careful, slow preparation which is very time consuming. I have about five different people working on me. A lady puts the eyes in, the wardrobe, wig, and makeup guys, and somebody to put the teeth in. I've got my own little crew over there.

ANDY — You said the makeup comes off really easily.

LOU — It takes about 20-25 minutes.

ANDY — No, I mean when you said it came off on the bear, and it probably comes off on people you touch . . .

LOU — With the bear, it was grease makeup because I had to come out of the water, and that's tough to take off. With the other, it's pancake makeup which is easy to come off or smear on anybody.

ANDY — What's the longest time you had to stay in makeup?

LOU — When I finished the last show, I think it was eighteen hours.

ANDY — Ugh! I've seen pictures in which you're wearing green stockings and green slippers. Do they always do that or are your legs made up sometimes?

LOU — I never wear gloves, but I often have to wear slippers. If I'm running outdoors, there's pieces of glass and so forth and I have to wear slippers. On smooth gravel or a cleaned street, I'll run barefoot, but in the woods that's impossible. It's hard not to let the slippers be noticeable.

ANDY — Well, if you run fast enough, nobody will notice them!

LOU — That's for sure.

ANDY — But then, they always film you in slow motion, so it doesn't much matter. (*both laugh*) You wear white eye contacts as the Hulk. Do those bother your eyes?

LOU — Well, the new ones I have, I can wear for three or four hours but the old days it was only twenty minutes.

ANDY — You had to keep taking them out and putting them back in?

LOU — They take them in and out and they have to clean my eyes. The new ones that I had in the last show, I had in for about four hours. They're a soft/hard lens, where in the old days it was a hard lens.

ANDY — Was wearing contact lenses a problem?

LOU — Well, I have tunnel vision so other people react to me kind of unusually. They're kind of intimidated.

ANDY — I've heard you don't do the Hulk growls.

LOU — No. They were done by the man who played Lurch on the *Addams Family*. Over the years, different people have done the growl for the Hulk.

ANDY — How come they don't use your growls?

LOU — I don't know. It's pretty dumb

because I do have a deep voice and I can growl and they could magnify it. . . but, it's out of my control.

ANDY — Have they ever discussed having you talk on the show?

LOU — Not really, and the Hulk is something I can't change. I can only do the best I can with this character, but I'm doing other features as well so there's more variety I can work with. There's so much I could do with this character.

ANDY — Any anecdotes from the Hulk?

LOU — On the last show, during the first night's shooting, we were on the runway. Bill came to the motor home in pouring rain. He said "Listen, we can't rehearse this shot because if we do, the rain's going to smear your makeup. So anyway, you see that plane down there?" I said "Yeah." It was about a hundred yards away, and the engines were getting warmed up to take off. He said "As soon as the plane starts to taxi, run for the nose of the plane, then make a banana for the back of the plane."

So, I'm standing there under the umbrella. He shouts "Action," and I started running. It's like a scene out of *Casablanca*. So, I'm running for the nose of the plane and as soon as I get there, I look very quickly to my right and the wing was right at my eye level. Just in time I bent down and the wing went right over my head and the plane took off. If it had been a second later, God knows what would have happened. It was done in one take, but it was a crazy shot. And that was the first day on the set!

ANDY — I don't imagine that made you hopeful for the rest of the shooting days?

LOU — NO! I never did a rehearsal. Just opened the door of the motor home, ran out and straight for the plane. At 2:00 in the morning!

ANDY — Who was on the plane?

LOU — They were all stuntmen. It was so cold and so windy that I don't know how we got the shot in the can. But what frightened me was the wing of the plane right in my face. Geez, I could feel my wig getting a haircut!

ANDY — Anything else happen?

LOU — The last day of the show, at about five o'clock in the morning, they had to suspend me fifteen feet in mid-air. There was a big pole and a thin support that went to the small of the back. I had to do the scene hanging in midair like I'm falling to my death. The guy who hung me up there pulled away the ladder and it hit the pole, which started to swing. I thought it was *really* going to be the death of the Hulk that morning.

I had more things happen to me on this show than in every other show. It was just crazy. With what we went through, I don't know how we got the show in the can.

ANDY — In your last two movies there've been other super heroes introduced: Thor and Daredevil. Do you think those worked well?

LOU — Not really, because people really wanted to see the Hulk. That's why, in the last show, you'll see five Hulk-outs instead of four. The truth is, when you had Thor and Daredevil, they were using the Hulk as a backdoor pilot to create a series for these characters. It didn't work because when people turn on the TV, they want to see David Banner and they want to see the Hulk. Those two make the whole show. That's what people wanted to see, so that's why we went back to the old format. That's why Bill killed himself filming the last show, to bring the best out of the Hulk. I'm glad he directed the show because we needed to bring the quality back to it that it used to have.

I like Thor, but Daredevil I never cared for. *The Hulk* needs to be made sensitively. It can't be combined. To create a new character on a show that already has its own series is very difficult to do.

ANDY — Why do you think *The Hulk* worked?

LOU — It's got that magic formula. Every one of us have our inner frustrations and would love to break up things, smash through walls. When they see the Hulk, they really relate. I really do it for these people. In the last show, you see me running through four walls like a train. People like that because it's a magic formula to deal with the frustrations we have inside. You can't explain it, but we had that formula and people just loved the show. All ages, old people and young people.

The thing that's funny is that I have people come up to me and say, "You know, when I was a kid, I used to be a big fan of yours." I'm talking to a 28 year-old guy and I'm 38! I say to myself, "Hey, I'm no youngster over here." I'm starting to know what other celebrities feel like. You know, like William Shatner? "Yeah, I remember you as Captain Kirk when I was a little kid," and the guy's like forty years old!

ANDY — You've said you don't view the Hulk as a monster. Why?

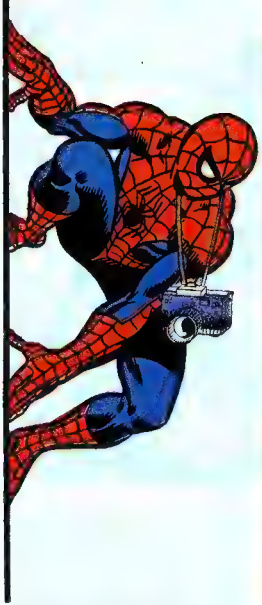
LOU — Because he has a lot of sensitivity. He doesn't really hurt people. He fights against crime and injustice. They call him a monster, but I'd say he's a "creature" rather than a monster. In terms of the sensitivity I show, that's what made him a creature. When I first did the series, the character I brought out became popular with the kids because he's not a monster, he's a creature. children pick that up quickly.

ANDY — Would you ever come back if they decided to do another *Hulk* film?

LOU — I could easily say "I don't want to do the Hulk anymore" and then go on to other things. The reason I still do it is because I enjoy doing the character. If they ever made any more, I would love to do them.

While the journey of the *Hulk* is over on TV, Ferrigno's career is not. He's doing live theater, guest-spots on television (as in a recent *Super Force*), and feature films. His recent film, *Cage* (co-starring ex-*Captain America* Reb Brown), has spawned a sequel, now filming. His wife, Carla, is also busy in Hollywood, and the pair have three children — one of whom likes a certain quartet of green turtles more than the *Hulk!*

Next issue, we'll take a special look at the new Fall show that's sure to be "packing" them in front of the TV sets. NBC's *Power Pack* harkens back to the best of the kids' adventures. Meet the young actors and find out secrets of the Powers, next month in *Reel Marvel!*



# TAKE A PHOTO TOUR OF MARVEL®

Photography by Elliot R. Brown

"Welcome to Marvel Comics." How many comics fans dream of hearing those words? Well, every Friday morning at 11:00 AM, an organized tour makes the rounds of the Marvel facilities. These lucky groups are usually students from local schools, or children's groups, and today's batch is being led by the harried Dan Slott, pictured with his assistant Freddie Mendez, in the "Art Returns" room.

After greeting the group, Dan takes them to Command Central, where the three top Marvel editors are stationed. Carl Potts, Executive Editor of the EPIC line, Mark Gruenwald, Executive Editor of the Marvel line, and Editor in Chief Tom DeFalco, all reside here. Behind Dan is a "Wall O' Comics," which contains the covers of all our monthly titles, specifically the titles yet to hit the stands. This wall is so the editors can know at a glance a year's worth of covers, as not to repeat any one design from another title.

The next stop is the "How Comics Are Made" section, which explains (with pictures!) the entire procedure of comic book creation. Dan is showing the group the production of a MIGHTY THOR comic book. Many staffers have difficulty squeezing through the throngs of kids to get to the xerox machine, and thusly, very little copying is done during the touring.

As the tour makes its way to the fabled Marvel Bullpen, they pass the editorial offices of Fabian Nicieza and Evan Skolnick, who produce, among other titles, Marvel's new BILL & TED comic book. The tour's in luck today, as artist Evan Dorkin is in the office with new pages of artwork. The kids enjoy this most excellent cameo appearance.

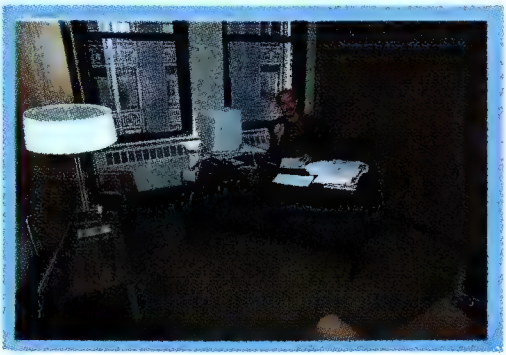
We now travel to the fabled and legendary Bullpen. The function of the Bullpen has changed since the days of Stan Lee and Jack Kirby, where these men gathered to jointly produce the great Marvel classics. Today's Bullpen is comprised of letterers, inkers, colorists and paste-up people. . .a multi-talented bunch. Each editor is assigned a specific "Bullpenner" for a month's time, and the assignments rotate. In a crunch, work can be finished in one day, and the worst words you can say to these people are "How busy are you?!"

Today, Joe Rosas, colorist of the new X-MEN book, demonstrates paste-up techniques. Most staffers enjoy the tours, as it offers a moment's break from the hectic Marvel workday. And yes, readers, there is a Marvel workday. You didn't think comic book production was all fun and long lunches?

After the Bullpen, the tour is lucky enough to stop into Terry Kavanagh's office. Terry edits NAMOR, EXCALIBUR, and MARVEL COMICS PRESENTS.

An editor is intimately familiar with Marvel's editorial procedures and guidelines, and is responsible for monitoring all aspects of production, from the writing and artwork to final corrections. This adds up to mounds of plots, artboards, xeroxes, and other assorted paperwork littered about the office. (Yes, Marvel does recycle all paper and cardboard!!) Editors must also coordinate the efforts of freelancers, who may live anywhere on the globe! This is especially true for Terry, who logs several calls to England each week in order to keep in touch with two of his EXCALIBUR creators, Alan Davis and Mark Farmer.

The editors report to the Big Three we spoke of earlier: Tom, Mark, and/or Carl, who are responsible for reading every book that Marvel publishes before it "leaves house." Not only do they check for mistakes, but they try to maintain certain creative styles and guidelines that have been established over the years by the editorial staff. In addition, Just as Terry coordinates the work of his freelancers, the Editor in Chief coordinates the work of the editorial staff. Mark Gruenwald is shown here, probably getting ready to send an issue of MARVEL COMICS PRESENTS back to Terry — with corrections! (The Big Shots are never satisfied!)



Next, the group is treated to a glimpse of John Romita's Art Raiders. The Raiders consist of three up-and-coming artists (two of whom — Kevin Tinsley and Bud LaRosa, are pictured here) who work on staff at Marvel as "Art Correctioneers." For approximately one year, in what amounts to something of an apprenticeship program, the Raiders perform whatever alterations are called for by an editor. Whether it involves inking, coloring or penciling, the Raider maintains the style of the original artist. This way, once the issue in question is printed, readers will never know that corrections were ever made — thus the "Raiders" moniker!

Here's John Romita, Marvel's Art Director. Among his many duties are checking quality control for the many covers for our books — something like 90 a month, Smile!!

As the tour winds down, Spider-Man popped by to wow and dazzle the young audience with his wit, charm, and spider-powers. Spidey signed autographs and clowned with the kids before being called away on urgent business.

And that brings us to the end of another Marvel Tour, usually free comics are given out to our boisterous throngs as they exit the offices. This sometimes causes near-riots, as one thing is proven time and again over the course of the hour-long sojourn — nobody can get enough Marvel Comics!

*— Mark Powers and Tony Matias*

# DAREDEVIL: THE LEE/COLAN YEARS

Today's readers might not believe it, but Daredevil was once one of the swingingest super heroes in the Marvel Universe. Daredevil started out as a fairly lighthearted character, and by the late sixties, had reached the point where his series featured elements of high comedy! This humorous approach to the character reached its peak in the issues produced by Stan Lee and Gene Colan.

From 1966 to 1969, Lee and Colan produced 32 issues of DAREDEVIL, including one annual. Their first issue together was #20, although Lee had been the writer of the series from issue #1. The artists who had preceded Colan on the book were Bill Everett, Wally Wood, and John Romita, Sr..

Romita had settled in as the regular artist on DAREDEVIL when he found that he needed some time off. The credit box in issue #20 (September, 1966) contained the following announcement: "'Jazzy' Johnny Romita had to polish off the SPIDER-MAN SPECIAL this month, so look who generously offered to pinch-hit for ol' 'Ring-A-Ding' this ish — 'Gentleman' Gene Colan!"

As it turned out, John Romita never returned to DAREDEVIL, and Gene Colan remained on the series for nearly 75 issues! This is very commendable, especially when most artists stay with a series for no more than a year or two. Colan has drawn more issues of DAREDEVIL than anyone, and for many, his will always be the definitive version of the character.

Lee and Colan worked together in a way that played to each man's strength: Lee would give Colan a brief plot outline, and Colan would run wild with it. Colan had almost total freedom to make any changes or additions as he drew the story. Because he had so much freedom, Colan's enthusiasm is evident on most every page.

And for Lee, writing Daredevil was equally enjoyable, because basically, Daredevil was just Stan Lee in a costume. (Compare the way Stan used to talk in his old SOAP BOXES to Daredevil's method of speech — they're virtually identical.) Lee and Colan's method of plotting DAREDEVIL was so bizarre that they did a three-page backup for DD ANNUAL #1 showing how they come up with crazy ideas.

What made the Lee/Colan DAREDEVILs so much fun was that Lee and Colan had so much fun doing them. Stan may have enjoyed working with Kirby or Ditko, but he took his collaborations with colan much less seriously. Lee launched the Fantastic Four on epic space adventures with Kirby, and guided Dr. Strange through mystical dimensions with Steve Ditko, but with Gene Colan on DAREDEVIL, his intent was just to have a good time. (Lee and Colan also worked on Captain America, Sub-Mariner, and Iron Man stories together, but DD was the book in which they really cut loose.)

There was always a fair dose of humor in DAREDEVIL, and some good examples of this are found in issue #22. That issue contains a typically amusing credit box which praises the writer, artist, and inker, while poking fun at the letterer. The credits read: "Written with rapture by Stan Lee. Drawn with drama by Gene Colan. Delineated with delight by Giacoia and Ayers. Lettered with the ball game on by Sam Rosen." (Lee always loved to poke fun at his letterers, which is ironic, since the letterers were the ones who had to letter in the put-downs about themselves.)

Under Stan Lee, Daredevil was king of one-liners. DD used to constantly hurl jokes and insults during battle to distract his foes. This was very similar to he crime-fighting technique used by Spider-Man, and comparisons naturally followed. Some charged that Daredevil was a cheap rip-off of Spider-Man, with the only difference being that Daredevil was blind. Perhaps Lee had invited the Spider-Man comparison, by having Spidey appear on the cover of DD #1, with cover copy proclaiming the book as "in the tradition of SPIDER-MAN!"

Certainly the two heroes were similar — both swung over the rooftops of the city, cracked jokes, had romantic problems, etc. But it wasn't until Frank Miller took over the writing of DAREDEVIL that for the first time a conscious attempt was made to differentiate Daredevil from Spider-Man. Miller had DD stop making jokes altogether, and had him leaping from rooftop to rooftop,

instead of swinging on his billyclub. Thus, the most obvious similarities between Spidey and DD were eliminated.

Despite the similarities of Lee's Daredevil with his work over on AMAZING SPIDER-MAN, there were some differences. For one thing, DD's stories were lighter, more upbeat. Spidey's stories usually ended on an unhappy note. Both heroes led tragic lives, but no one's took more turns for the worse than Spider-Man's. Even when Spidey won a battle, there was always some dilemma in his personal life as Peter parker that overshadowed his victory. Most issues of Spider-Man ended with the hero thinking, "If I won — how come I feel like I lost" (or some variation thereof).

But the biggest difference between Spidey and DD was that Spidey had super powers, while Daredevil was essentially powerless, having to overcome his opponents through sheer fighting skill, intelligence, and agility. DD also had a handicap to overcome — his blindness — which somehow made him seem that much more heroic.

Humor played a larger role in DAREDEVIL than in any other Lee-scripted super hero book. In particular, Lee got a kick out of doing funny things with sound effects. In issue #22, DD is bounding around New York, accompanied by various sound effects, such as "Whhittt" and "Bee-Yung!" In one panel, the following message appeared: "Special note for those who may read this story aloud: in the sound BTANNG, the second N is silent."

DAREDEVIL #24 contains an interesting bit of trivia, one which seems to have been forgotten by comics writers and historians over the years. At the end of that issue, Matt Murdock's law partner, Foggy Nelson, and his secretary, Karen Page, open a letter that's addressed to Matt. The letter is from Spider-Man, and in it, he reveals that he has discovered DD's true identity. In the next issue, Foggy and Karen confront Matt with this knowledge.

You could tell that Stan Lee was mildly excited about DAREDEVIL #25. A caption on that issue's cover reads, "WOW-EEEE! Just wait'll you meet ol' Matt's swingin' TWIN BROTHER!" That's right — in order to protect his secret identity, Matt told Karen and Foggy that he had a twin brother, Mike, and that it was Mike who was actually Daredevil. In order to prove his claim, Matt began to double as his own twin brother, and "Mike Murdock" became a supporting character in the book for the next year and a half. (Funny how no one noticed that they never saw Mike and Matt together at the same time.)

The addition for a second alter ego for DD made the comic even crazier. It's clear that Stan Lee was having the time of his life writing the book — Mike Murdock was one of his most inspired creations. (In issue thirty, Murdock actually took on a FOURTH identity! Matt, disguised as Mike, disguised as Daredevil, went out disguised as Thor! And people used to think Moon Knight was schizophrenic!)

Spider-Man guest-starred in DAREDEVIL #27, and it is here that the inconsistency arises. At no point in the story does Spidey make any reference to the letter he sent Murdock, nor does he make any reference to having guessed DD's identity. Future meetings between the two showed Spidey had no knowledge of DD's true identity (though the two did learn each others' true identities years later). What is not known is who sent that note. This remains a mystery, after all these years later.

It was in issue #33 that Matt's girlfriend Karen Page began to fall for Mike Murdock, thus putting the lawyer in competition with himself, and forming one of comicdom's more bizarre love triangles. (Stan Lee's heroes never had happy love lives.)

By issue #41, Matt Murdock realized that his Mike Murdock identity was creating too many problems, so he made it appear as though Mike/Daredevil was killed in an explosion, leaving everyone to assume that a new person had taken on the Daredevil identity in the next issue. (A few years later, Matt even wound up faking his own death, only to mysteriously turn up alive later, with no explanation).

DAREDEVIL #44-#46 detailed the Jester's plot to make the world think Daredevil had killed the Jester's alter ego, Johnathan Powers. One complaint DD readers had at the time was that some of the stories went on longer than they had to, and the Jester trilogy is a good example of this. The story could, perhaps, have been done in one or two parts, but Lee always allowed Colan to give the story room to breathe.

In particular, Colan seemed to enjoy drawing fight scenes. He would fill page after page with sweeping visuals of dynamic heroes and villains leaping into battle. Colan has a very loose, fluid style, and he draws large panels, often as few as three per page. Lee was aware of Colan's affinity for drawing fight scenes, and plotted his stories accordingly.

Barry Smith handled the art chores on issues #50-52, but Lee and Colan joined forces for one last DAREDEVIL story — a re-telling of DD's origin in issue #53. With DAREDEVIL #54, Roy Thomas replaced Stan Lee as scripter, but Colan remained with the series until issue #98. He had spent nearly six years with DAREDEVIL, and the time had come to move on. Several years later, "Gentleman" Gene returned to DAREDEVIL for a brief stint on issues #153-#156.

DAREDEVIL has changed quite a bit since Lee and Colan were involved with the series. In the early eighties, the book was one of the first super hero series to adopt a darker, grimmer tone, in keeping with the times. The series is almost completely the opposite in tone of what it once was.

These days, the differences between Daredevil and Spider-Man are apparent. The outlooks of the characters are completely different. Beginning when Frank Miller took over the book with issue #158, Daredevil's desire to fight crime became an obsession, whereas before it had been more of a hobby. DD went from being a fun-loving swinger to a grim avenger of evil. Comparing the sixties Daredevil to the current version of the character is like comparing the six-ties Batman TV show to the Batman comics of today.

No one knows what brought about this drastic change in DD's personality, but it is something many of his supporting cast have picked up on, especially his friends. In one issue, Daredevil tells his old flame, the Black Widow, "You haven't changed a bit." The Widow responds, "you have, Matt. You've changed a lot."

Daredevil is still a good character — he's just *different*. He's not as innocent or fun-loving as he used to be. Maybe in today's world, you can't afford to be. Perhaps the change in Daredevil is representative of how society has changed, and how people are more cynical today. Or maybe, after everything he's been through in the last decade or so, it's not possible for Daredevil to keep his optimistic outlook on life. He can't look at crimefighting as a game any more. The time came for him to start taking it seriously.

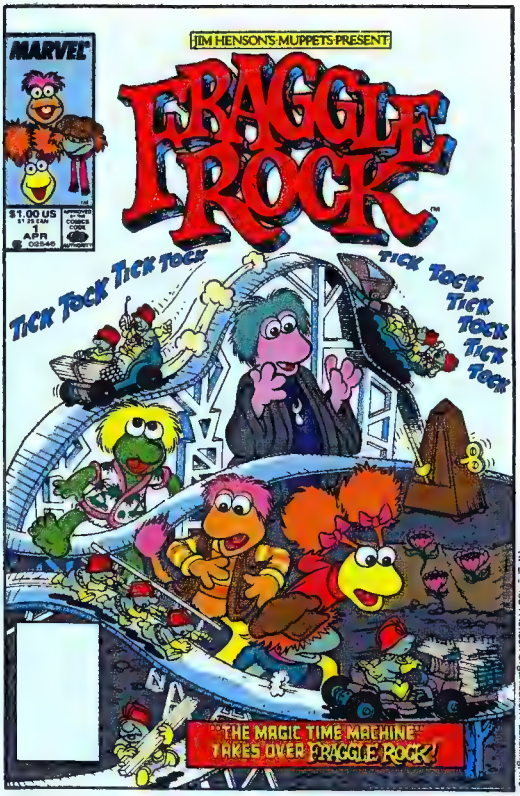
Although the darker, grittier version of Daredevil has been around for some time now, many fans will always have an affection for the earlier version of the character, as exemplified by the work of Stan Lee and Gene Colan. Their issues represent a simpler time, when comics weren't so heavy-handed and writers weren't so obsessed with death. These issues are symbols of a lost innocence that can never be recaptured, of a time when the only purpose of the comics was to entertain. And at that, the Lea/Colan DAREDEVILs more than succeeded.

Stan and Gene combined that rare blend of action, drama, and humor, with just a pinch of that ol' Marvel magic.

These classic issues are due to be released as MARVEL MASTERWORKS a few years down the line, and it's heartening to know that these great issues will be discovered by a whole new generation of fans. With the DAREDEVIL issues by Stan Lee and Gene Colan, it's hard to tell who had more fun — the people reading the issues . . . or the people creating them.

*— "Big Billy Club Bouncin'"*
*Barry Dutter*

# 1985 PART 1 THE MARVEL® AGE OF COMICS 1985 PART 1




New stars appeared in the Marvel firmament in 1985—namely, Star Comics! Marvel's long-awaited children's line made its stellar debut that year, bursting onto newsstands with a full ten titles, and more on the way. Some were based on licensed properties, such as HEATHCLIFF, the GETALONG GANG and the MUPPET BABIES, while others were all-new characters, like ROYAL ROY or the intergalactic hero PLANET TERRY. And some titles were published monthly (WALLY THE WIZARD), with others bimonthly (FRAGGLE ROCK, STRAWBERRY SHORTCAKE, and TOP DOG). It was a remarkable burst of comics activity helmed by Star editor Sid Jacobson.

And while humor was an important element in these comics, adventure and action were essential as well. Take THE EWOKS, for example, the Star Comic starring the furry warriors from George Lucas's "THE RETURN OF THE JEDI." Or THUNDERCATS, fantasy-adventure written by Spider-scripter supreme David Michelinie. Meanwhile, MISTY, Trina Robbins' teenage heroine — and Millie the Model's niece — appeared as Marvel's first series aimed specifically at young girls in over a decade (over two decades, if you don't count NIGHT NURSE!).

Yet another new Star series was PETER PORKER, THE SPECTACULAR SPIDER-HAM, fresh from his premiere in MARVEL TALES the year before (with the Uncanny X-Bugs providing a back-up feature). And with friends like J. Jonah Jackal, who needed enemies like Ducktor Doom?

Still, epochal as this publishing landmark was, perhaps more significant was the debut of—WEB OF SPIDER-MAN! MARVEL TEAM-UP released only two more issues in 1985, featuring Spidey with Cannonball and the X-Men, before giving way to a new Spider-book which wouldn't be obligated to contrive a new guest star appearance every month. Scripted by Louise Simonson, WEB brought a fresh, personal angle to Peter's exploits. Its inaugural issue climaxed the confrontation between Peter and the alien costume, and subsequent issues featured the Vulture and Dr. Octopus, while the child prodigy known as Future Max created headaches for Spidey in the WEB OF SPIDER-MAN ANNUAL. And a crossover with SECRET WARS II faced Peter with a moral dilemma: the Beyonder changed Power Man and Iron Fist's office building to gold, and everyone — including Spidey — wanted to take a piece!

Three other series followed MARVEL TEAM-UP into the Hall of Canceled Comics. Like TEAM-UP, THE POWER OF CRYSTAR ended its run with guest stars: namely, Alpha Flight, who seemed strangely at home in Crystar's dimension. Puck even remarked he'd been there before!

KULL THE CONQUEROR concluded his peripatetic publishing history in 1985, wrestling with the departure of his ally Brule and the endless scheming of Baron Kaanuub. And MOON KNIGHT: THE FIST OF KHONSHU appeared — and disappeared — in 1985; the Egyptian priests of Khonshu may have revamped Marc Spector's costume, but they didn't do much for his sales figures.

But new projects are always on the way from the House of Ideas, and so 1985 also witnessed the arrival of the WEST COAST AVENGERS, springing into a regular series after the success of their 4-part limited series. Scripted by Steve Englehart and rendered by Al Milgrom, the Whackos (as they were soon to be called) consisted of Hawkeye, Mockingbird, Iron Man, Wonder Man, and Tigra. But who would be their sixth member?

While the suspense built, Tigra had a near-fatal showdown with Kraven the Hunter, and Hawkeye led the whole team against Ultron-12, the Grim Reaper, the Black Talon, and Nekra, in a crossover with the new 12-part VISION AND THE SCARLET WITCH maxi-series. Steve Englehart designed the married Avengers' second Limited Series to tie in with a different holiday every month, and their Halloween episode pitted Vizh and Wanda against the supernatural septet known as Salem's Seven.

Also graduating from a Limited Series into their own monthly book, CLOAK

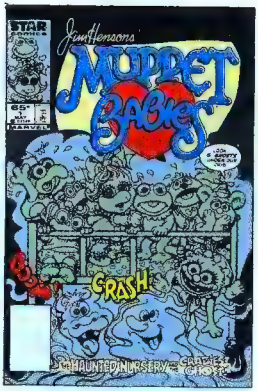
AND DAGGER battled child prostitution and drug traffickers in striking new adventures by the team of Bill Mantlo and Rick Leonardi. Dagger sought to recover a normal life, apart from Cloak — but when she discovered the problems of her messed-up mother, life as a superheroine didn't seem so bad!

SAVAGE TALES returned as a magazine filling the gap left by the late, lamented BIZARRE ADVENTURES — its disturbing combination of high tech weaponry, war action by Mike Golden, and razor-edge humor and unpredictability made it unique among mainstream comics. And lest anyone think Marvel's heart wasn't in the right place, HEROES FOR HOPE portrayed the X-Men in a struggle against the Entity, a maleficent creature feeding on human suffering. Fifty-four creators — including Harlan Ellison, Stephen King, Berni Wrightson, and Rich Corben — donated their time and talent to this poignant tale, the proceeds of which went to help combat African famine.

For fans who sought pure escapism, archivist Peter Sanderson assembled THE MARVEL SAGA, a historical retrospective of Marvel continuity. Employing art from the greatest of Marvel classics through the decades, it was a fitting companion to the newly-released OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE — DELUXE EDITION. The encyclopedia reference guide launched its newest survey of Marvel heroes and villains with an issue ranging from the Abomination to Batroc's Brigade.

Collectors who specialize in first issues, though, had far more than these new series to keep them double-bagging late into the night. Marvel ran no less than thirty Limited Series over the twelve months of 1985 — a vast collection of illustrated fantasy that we'll review next month!

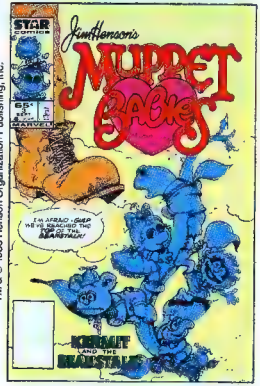
*—Brian Nelson*




## MARVEL® COMICS PRICE GUIDE

HEROES FOR HOPE may be a back issue, but the problem of African famine hasn't gone away. Next time you purchase some classic Marvels of the past, why not send some other cash to any of the disaster-relief charities listed in your phone book? It's been a difficult year on Planet Earth, and helping out will make you as much a hero as the X-Men! In the meantime, here's our survey of this month's back issues, and what you can expect for them at your local comics specialty shop, according to Robert Overstreet's THE COMIC BOOK PRICE GUIDE #20. But remember: this is only a guide. Actual prices may vary, and should be lower for copies in fair or poor condition.

| | CONDITION | | |
|---|---|---|---|
| | Good | Fine | Mint |
| ■ **CLOAK AND DAGGER** | | | |
| 1 | .25 | .75 | 1.50 |
| 2-3 | | .50 | 1.00 |
| ■ **EWOKS** | | | |
| 1-4 | | .35 | .70 |
| ■ **FRAGGLE ROCK** | | | |
| 1-5 | | .40 | .80 |
| ■ **GETALONG GANG** | | | |
| 1-4 | | .35 | .70 |
| ■ **HEATHCLIFF** | | | |
| 1-5 | | .50 | 1.00 |
| ■ **HEROES FOR HOPE STARRING THE X-MEN** | | | |
| 1 | .60 | 1.75 | 3.50 |
| ■ **KULL THE CONQUEROR (VOL. 3)** | | | |
| 8-10 | | .50 | 1.00 |
| ■ **MARVEL SAGA** | | | |
| 1 | .40 | 1.25 | 2.50 |
| ■ **MARVEL TEAM-UP** | | | |
| 149 (Cannonball) | | .40 | .80 |
| 150 (X-Men) | .50 | 1.50 | 3.00 |
| ■ **MARVEL UNIVERSE, DELUXE EDITION** | | | |
| 1 | .70 | 2.00 | 4.00 |
| ■ **MISTY** | | | |
| 1 | | .35 | .70 |
| ■ **MOON KNIGHT: THE FIST OF KHONSHU** | | | |
| 1-6 | | .50 | 1.00 |
| ■ **MUPPET BABIES** | | | |
| 1-4 | | .40 | .80 |
| ■ **PETER PORKER, THE SPECTACULAR SPIDER-HAM** | | | |
| 1 | .35 | 1.00 | 2.00 |
| 2-4 | | .50 | 1.00 |
| ■ **PLANET TERRY** | | | |
| 1-9 | | .35 | .70 |
| ■ **POWER OF CRYSTAR** | | | |
| 11 | (not listed in price guide) | | |
| ■ **ROYAL ROY** | | | |
| 1-4 | | .35 | .70 |
| ■ **SAVAGE TALES (VOL. 2)** | | | |
| 1 | 1.50 | 4.50 | 9.00 |
| ■ **STRAWBERRY SHORTCAKE** | | | |
| 1-5 | | .35 | .70 |
| ■ **THUNDERCATS** | | | |
| 1 | .35 | 1.00 | 2.00 |
| ■ **TOP DOG** | | | |
| 1-5 | | .35 | .70 |
| ■ **VISION AND THE SCARLET WITCH (VOL. 2)** | | | |
| 1 | .30 | .90 | 1.75 |
| 2-3 | .25 | .75 | 1.50 |
| ■ **WALLY THE WIZARD** | | | |
| 1-9 | | .35 | .70 |
| ■ **WEB OF SPIDER-MAN** | | | |
| 1 | 1.15 | 3.50 | 7.00 |
| 2-3 | .70 | 2.00 | 4.00 |
| 4-8 | .50 | 1.50 | 3.00 |
| 9 | .45 | 1.40 | 2.80 |
| ANNUAL 1 | .40 | 1.20 | 2.40 |
| ■ **WEST COAST AVENGERS (VOL. 2)** | | | |
| 1 | .85 | 2.50 | 5.00 |
| 2-3 | .60 | 1.75 | 3.50 |

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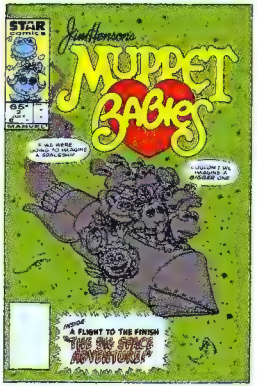


# MARK'S REMARKS

Scratch a writer and you'll find a frustrated performer lurking beneath the surface. That's what I've always believed about myself, at least. I mean the only reason I write about super heroes is because I've never found a way to actually live the life of one. But this past convention season, I didn't exactly get the chance to become a super hero, but alongside a whole passel of your favorite Marvel editors, we all got the chance to unleash the frustrated performers in ourselves in front of an unsuspecting comics-oriented audience. Yes, I'm talking about the now-notorious Marvel entertainment extravaganzas which define Marvel's event programming at the major comics conventions across the country.

You may recall the subject of my remarks in MARVEL AGE #99 was the history of Marvel's ever wackier convention presence since the dawn of the De-Falco Era of Marvel. I closed that column promising to give you a full-blown report on what 1991 brought forth in that arena. Ever true to my word (and always short on subject matter), this is it.

1991 was the year we brought sight and sound to the convention stage. For each of the three programming events, we had a backdrop flat designed (by ace staff designer Cindy Emmert) clearly identifying the name of the lunacy that was ensuing, namely "The Marvel Plotting Game," "Pros and Cons," and "Mondo Marvel." We also brought along a sound system so we could actually play theme music selected for each event. Now con-goers (as opposed to congoers: people from the Congo) passing by the event room would poke their heads in to find out why there was raucous music playing and at a glance at the stage they would see the large-as-life set incorporating the logo of the event and their curiosity would be satisfied. While conventional convention panels generally suffer from audience erosion, our three events would invariably accrue more and more spectators as the hour went on. A sign of success, if you ask me.

Let me tell you about each of the three programs. First up, we had "The Marvel Plotting Game." Aspiring artists have always had the advantage over aspiring writers in convention environments. Editors can generally concentrate enough to be able to critique visual material thrust under thier noses in the carnival-like atmosphere of a convention, but few editors I know will even attempt to concentrate enough to read an aspiring writer's plot submission on the spot. "The Marvel Plotting Game" was designed to address this deplorable iniquity. Audience contestants had the opportunity to come up on stage one at a time and verbally pitch their plot idea to a distinguished panel of Marvel editors for up to two minutes. At the end of that time, the three judges would give the plotter a numerical score between 1 and 10 (1 being lousy, 10 being extraordinary) and a critique of the plot to back up their numerical rating. Every contestant got a prize regardless of his or her score, but the person with the highest score of the hour got a grand prize of exceptional rarity, usually an uncut sheet of X-FORCE trading cards! There was only one catch. If the plot idea went beyond lousy and truly offended the sensibilities of one or more of the judges, that judge could *gong* the plotter after 30 seconds of plot pitching was up. Indeed, we had an honest-to-golly gong along, purchased by Yours Truly in New York's Chinatown. In most of the towns where we staged this event, aspiring writers and audience members alike enjoyed this weird blend between authentic editorial insights and game show glitz. Okay, I admit it, in one town which shall go nameless, the audience felt certain judges were a trifle too hard on the contestants (they don't call you Two-Fisted Tom for nothing, do they, Tom?) but hey, if we got it right all the time, we'd have to quit our day jobs and do game shows for a living!

For the record, here were the cities where we performed "The Marvel Plotting Game," along with a list of our all-star participants. Except where noted, I hosted this event.

*Oakland, CA:* Epic Executive Editor Carl Potts, X-MEN editor Bob Harras, and WONDER MAN editor Fabian Nicieza, with NEW WARRIORS editor Danny Fingeroth running sound.

*New York, NY:* SHE-HULK editor Renée Witterstaetter, Special Projects Executive Editor Bob Budiansky, DOUBLE DRAGON editor Fabian Nicieza. DEATHLOK editor Tom Brevoort on sound.

*Chicago, IL:* Renée Witterstaetter, Danny Fingeroth, and IRON MAN editor Nel Yomtov as judges, Tom DeFalco and GHOST RIDER editor Bobbie Chase as stand-in judges, PUNISHER editor Don Daley on sound.

*San Diego, CA:* Tom DeFalco, Carl Potts, and HELLRAISER editor Marcus McLaurin as judges, with EXCALIBUR

*Above: MARVEL AGE editor Renée Witterstaetter gives this fan a spelling quiz.*

editor Terry Kavanagh on sound.

*Dallas, TX:* Renée Witterstaetter, AKIRA editor Marie Javins, Carl potts, Ron Frenz, Mike Rockwitz, and ROBOCOP editor Rob Tokar as host.

*Atlanta, GA:* Renée Witterstaetter, Bob Budiansky, and SILVER SURFER editor Craig Anderson.

The second event we performed across the nation was "Pros and Cons," our version of *Hollywood Squares*. Two contestants played tick-tack-toe against one another on a nine-panel grid made up of celebrity panelists. After choosing the square they wished to win, the host would ask the panelist a question about some trivial but true fact about some Marvel professional that may or may not be known to the panelist but was certainly *not* known to the contestant. To win the square, the contestant would then have to determine if the panelist was giving a truthful answer or not. An average of five games (with ten contestants) could usually be played in an hour. Both the winner and runner-up would get prizes for their efforts, the winner getting the better one. We staged this event back in 1989 to great response and this time around with even funnier questions, it got an even greater response.

Let the record show who participated in this event and where. BARBIE editor Fabian Nicieza hosted the event everywhere except where noted.

*Oakland, CA:* Bob Harras, Danny Fingeroth, Tom DeFalco, Carl Potts, Renée Witterstaetter, PUNISHER writer Steven Grant, GUARDIANS OF THE GALAXY writer/artist Jim Valentino, WONDER MAN artist Jeff Johnson, LONGSHOT artist Art Adams, SILVER SURFER artist Ron Lim and X-MEN artist Jim Lee. Me on sound.

*New York, NY:* Tom Brevoort, Renée Witterstaetter, ALPHA FLIGHT writer Scott Lobdell, WHAT IF contributor George Carragone, THOR artist Ron Frenz, SHIELD inker Don Hudson, Spider-Man actor Steve Vrattos, assistant editors Richard Ashford and Mike Lackey, with Don Daley as host and me on sound.

*Chicago, IL:* Ron Frenz, Nel Yomtov, Tom DeFalco, Bobbie Chase, Renée Witterstaetter, Danny Fingeroth, George Carragone, AMAZING SPIDER-MAN artist Mark Bagley, with Don Daley and Fabian (EPIC LITE) Nicieza as co-hosts and me on sound.

*Dallas, TX:* Renée Witterstaetter, Marie Javins

*Atlanta, GA:* Renée Witterstaetter, Bob Budiansky, Craig Anderson, WHAT THE contributor Roger Brown, and WEB OF SPIDER-MAN artist Alex Saviuk. Me as host.

And finally, there was "Mondo Marvel," the most eclectic and innovative of our events. Part talk show, part game show, part talent show, part comedy skits, it was our most ambitious undertaking to date. It began innocently enough with some quick prize giveaway challenges such as Name-the-secret-identity or List-all-the-Marvel-characters-you-can-think-of-in-30-seconds-whose-name-starts-with-the-letter-"S." From there the format was basically that of a talk show where each celebrity guest came on, did a dramatic reading of his or her work (to jazz accompaniment), and then sat down to a short interview by the host. At the end of the interview, the guest would challenge a member of the audience to some silly feat of skill that editor is presumably expert at. Con-goers got to see at various times MOON KNIGHT editor Danny Fingeroth do dueling Brando impressions, HULK editor Bobbie Chase unscramble anagrams of our heroes' names, and the THOR creative team Tom DeFalco and Ron Frenz burst big balloons by sitting on them really fast. Tom's backside balloon-bursting trick proved so popular he was obliged to perform it at every convention he attended! Is he a sport or what?

*Above: Mark interviews (L to R) Bob Budiansky and Craig Anderson during Mondo Marvel.*

But wait, there was more. In between each guest segment, the mighty Marvel comedy troupe actually performed live commercial skits for some of our newer books, such as SLEEPWALKER, WONDER MAN, and X-FORCE. To describe the "plots" for these skits would not do them justice (nothing would) — suffice to say, Renée Witterstaetter, Rob Tokar, a professional comic actress friend of mine named Catherine Schuller, and I wrote the bits and at times coerced the likes of Bob Harras, Don Daley, and Bob Budiansky to co-star in them with us. Renée and I even wrote and performed an opening sketch in Atlanta demonstrating the effect a copy of DARKHAWK might have on a couple's first date! (And be sure to write to SUPERMAN editor Mike Carlin at DC and ask him why he let me whisk his underpants out of his pants during the opening sketch in San Diego!)

Here's the all-star line-up of shameless "Mondo Marvel" loonies, for the record:

*Oakland, CA:* Host: Fabian (ALF) Nicieza. Guests: Danny Fingeroth, Tom DeFalco, and myself. Second banana: Bob Harras. Celebrity spokesmodel: Renée Witterstaetter. Sound: Carl Potts.

*New York, NY:* Host: me. Guests: QUASAR editor Kelly Corvese, BARBIE writer Lisa Trusiani, Ron Frenz. Second banana: Assistant editor David Wohl. Celibrity spokesmodel: Renée Witterstaetter. Sound: Don Hudson. guest performer: Rob Tokar.

*Chicago, IL:* Host: me. Guests: Danny Fingeroth, Bobbie Chase, Tom DeFalco and Ron Frenz. Second banana: Don Daley. Celebrity: Renée Witterstaetter Sound: Nel Yomtov.

*San Diego, CA:* Host: Fabian (SWEET XVI) Nicieza. Guests: Danny Fingeroth. Marcus McLaurin, Tom DeFalco. Second banana: Bob Harras. Celebrity spokesmodel: Catherine Schuller. Sound: Carl Potts.

*Dallas, TX:* Host: Rob Tokar. Guest: Ron Frenz, Carl Potts, Mike Rockwitz, and Marie Javins. Spokesmodel: Renée Witterstaetter.

*Atlanta, GA:* Host: me. Guests: Bob Budiansky, Craig Anderson, Alex Saviuk. Second banana: NEW WARRIORS artist Mark Bagley. Celebrity spokesmodel: Renée Witterstaetter.

So there you have it, how we spent our summer vacation. A good time was had by all who participated (has your backside recovered yet, Tom?) and you can rest assured that even as we speak we are busy dreaming up newer, even wilder infotainment extravaganzas to send your way in 1992. You've been forewarned.

*— Mark Gruenwald*

# SPACE CURRENTLY FOR RENT

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

Attention correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info by request!

**This month's vaguely vacant letter column title is the brainchild of Kenneth "Teen Wolf" Quist of Green River, Utah. You know, in this age of co-ops and gentrification, it's getting mighty hard to find a quality letter column that's still available for rental. Thanks for pointing us in the right direction, Kenneth!**

**Before we send Kenneth a hefty finder's fee (or at least a hearty handshake) for his trouble, let's just take a quick minute to remind everyone else out there that, as always, we need a newer and niftier title for this column each and every month. So if you've got any bright ideas, send 'em on in! If we use one of them, we'll even print your name right here in this space. Although, come to think of it, that would make you a squatter, wouldn't it. . .?**

Dear Marvel Agers,

I have read Marvel Comics (steadily, that is) for the past eight years of my life, and since the first day, at age seven, that I read a Marvel Comic, I have devoted my life to becoming a good enough artist to break into comics, preferably Marvel. I read MARVEL AGE's interview with Whilce Portacio, and he mentioned that Carl Potts sent him some cinematography books to help with his storytelling. I've looked all over the place, and I can't find a thing. Perhaps you could give me a list of cinematography books to take a look at, either personally or in this column. Either way, I would appreciate any help. I understand that responses can take quite a while, but I'm a patient guy.

Well, until a six-foot-seven, green, gamma-irradiated woman becomes a lawyer, uh. . .scratch that. Just don't kill Spidey or Rogue.

Joe Abraham
47-016 A Hui Iwa Pl.
Kaneohe, HI 96744

**Hmm. . .Guess we'd better cancel our plans for that SPIDERMAN AND ROGUE DIE Limited Series, huh, Joe? Well, then, you're going to need something to read instead. So how about Joseph V. Mascelli's *The Five C's of Cinematography*? It's the book that Carl Potts recommended to Whilce Portacio 'way back when (and continues to recommend to new artists everywhere, for that matter).**

**Unfortunately, Carl tells us that the book is out of print, so it may be a bit hard to come by. Still, you might want to check your local library and a few used book stores to see if you can dig up a copy. Happy hunting!**

Dear MARVEL AGE MAGAZINE,

I didn't know where else to send this letter of complete jubilation. I have been greatly enjoying your ongoing "Three Musketeers Adventure" series on the back cover of most Marvel titles. This must be repackaged in a limited series (it would look nice with a Liefeld cover). Also, why not have some of your top talents work on a Ghost Rider tie-in? I can just picture the already-classic characters of this advertising feature battling Ghostie. What do you say?

Jeff Hilderley
331 River Road
Sault Ste. Marie, ON
P6A 5K9
CANADA

**Glad you like it, Jeff! To tell you the truth, the adventures of that giant candy bar have struck a chord in our hearts that hasn't been equaled since the 70's and early '80s, when Marvel's top heroes took on the like of the Dingaling Family and the Roller Disco Devils in a now-classic series of ads for Hostess cakes! And if enough people write in demanding a limited series in bookshelf format, well, you never know. . .**

**Actually, on an only slightly more serious note, if you remember those old Hostess ads, there's a piece of news that may interest you. If you've been reading WHAT THE—? lately (and what card-carrying humorphile wouldn't), you've probably seen the recent return of the crime- (and cavity-) fighting duo of Milk and Cookies. Well, the buzz around the WHAT THE—? office is that the duo soon may be taking on a slew of villains and menaces, including the likes of Galactus and (you guessed it) the Dingaling Family, the Roller Disco Devils, and all the rest! Guess it's true that old characters never die — in fact, some of them don't even fade away!**

**Sniff. You know, we can't explain it, but suddenly we feel all nostalgic for our faithful old dog. In fact, you might say that all we can see is "Ol' Yeller" in the background.**

**Okay, so it was a lousy joke. But it did provide us with an intro to the spiffy yellow background that announces our LETTER OF THE MONTH! Yup, just like always, we've waded through an ocean of mail to find a letter that we think will be of particular interest to Marvelites far and wide. And here it is, to address an especially "timeless" topic. . .**

Dear MARVEL AGE,

In this new era of No-Prizes, the time has also come to finally settle this "Marvel Aging" issue. I've done my research and experiments, and I've come to the result that one Marvel year is equal to 4.24 of our years.

I'll use Spider-Man as an example. He's been around for thirty years and he was sixteen years old when he first appeared, so now, he's about 23. If he retires from crimefighting at the age of 45, his adventures could be published for another 88 years. Long live Marvel, indeed!

Now I have one request. I really like your MARVEL MASTERWORKS editions, but they are rather expensive. So how about a softcover edition? You could reprint all of your major titles up to today, and it would look really great in a wall unit. Each volume could come out once a month. You put out many reprints as it is, so you might as well do it in a great, practical way. There's nothing that I'd love more than to own the complete THOR, IRON MAN, and AMAZING SPIDER-MAN sagas. How about it?

Could you please print this letter to see what the fans' reaction to it is?

Pierre A. Rivard
6047 Ch. Colomb
Montreal, Qc.
H2S 2G3
CANADA

**Sure thing, Pierre! While we don't have any plans at the moment to publish softcover MASTERWORKS editions, we'd be interested to hear what people have to say about your idea. We do feel compelled to mention, though, that we don't think it would be possible to publish them once a month. After all, the process is so involved that we can only publish a few volumes a year as it is. If we had to work on softcover editions as well, our schedule could wind up slower, not faster.**

**In the meantime, one relatively low-cost way in which you can build up your THOR, IRON MAN and AMAZING SPIDER-MAN collections is through back issues of the various reprint series that Marvel has done over the years, such as MARVEL TALES and MARVEL COLLECTORS' ITEM CLASSICS. The early issues of those titles reprinted many of the early stories from the three series you're looking for, as well as early adventures of the Hulk, the Fantastic Four, Ant-Man and the Wasp, and a whole bunch of others. And they typically cost a whole lot less than the original stories do!**

**As for your theory on time in the Marvel Universe, well, it looks promising, at least as far as Peter Parker is concerned. If we assume Peter was 16 when he got his powers in 1963 (our time), then it makes sense that he graduated from high school in 1965 (in AMAZING SPIDER-MAN #28). And while 1978 would seem a little early for him to have graduated from college (since that would mean he finished in about three years instead of four), it's still conceivable that he took some advanced placement and equivalency exams; given his extracurricular web-slinging, he sure wouldn't have had time to take extra courses at night!**

**But the missing piece in these sorts of theories is that they don't explain what year any of this happened in. If Marvel time is different from real time, then what year is it in the Marvel Universe? After all, either Peter's currently living in the late '70s, or he and his gang were kind of behind the times when they used to hang out in go-go's and coffee houses. And remember, while Aunt May used to make references to *The Beverly Hillbillies*, she is more likely nowadays to talk about Milli Vanilli.**

**Other characters have the same problems. For example, over the years, there've been occasional mentions of events like Reed Richards' and Ben Grimm's having fought in World War II or the FF's having been the first people on the moon. The problem is that in order to make comics reflect the real world, they often have to include references to current events and popular culture, which means that we have to suspend our disbelief a lot of the time. After all, how many years has *Peanuts* been around? And how old *is* Charlie Brown?**

**Still, though, your theory is better than a lot of others that we've heard, and so, an ever-timely, anti-aging No-Prize is on the way! We'll leave it to our readers to test your theory further and either sing its praises or find its flaws.**

**Any takers. . .?**

Dear Sirs,

I am a 22-year-old student. I am studying economics, finance, and marketing. I have been reading Marvel Comics for quite a lot of years now and spend a lot of money on them.

I am soon going to work for a few months in Hong Kong. Then I am going to spend a few months in Tokyo. And after that, I will work for a few months in Toronto. I know it sounds pretty strange, but it's true. Thus, I would like to ask you for the addresses of comics stores in these three cities. Since I am in marketing, I know I would say: "Dear Olivier, the best way not to miss a single issue of your comics is to get subscriptions." Okay, but how do I get subscriptions for graphic novels and other (expensive) projects that I like so much? And what if my address changes very often?

Thank you for answering my question.

Olivier Thierry
2, rue Lyautey
75016 Paris
FRANCE

**Gee, Olivier, "the best way not to miss a single issue of your comics is to get subscriptions."**

**No, no, just kidding. Our hard-working subscription department does a heckuva job, but you're right in your assumption that a lot of Marvel's publications (such as graphic novels, annuals, or trade paperbacks) can't be ordered via subscription. So we've checked with direct sales maven Paul Curtis to find out where you can go to find our stuff in those far-off cities you mention. According to Paul, there are several comics specialty shops in Toronto; he recommends that you try a store called Silver Snail, which is located at 367 Queens Street West. In Hong Kong, you can check out Wizard Comics at 301 Upper Thompson Road, 02-23 Thompson Plaza, in Singapore. As far as Tokyo goes, Paul tells us that Marvel has no comics distributors in the city, but comics are *very* big in Japan, so with a little searching, you should be able to find a store that can help you.**

**Alternatively, while you may not be able to order all of Marvel's output straight from Marvel, there are a number of independent subscription companies that do sell graphic novels and other special items by mail; you can find ads for some of these companies in the pages of many Marvel comics. In fact, those subscriptions services can also be handy for folks who aren't planning to leave the U.S. but who simply live in areas where there aren't any comics shops nearby.**

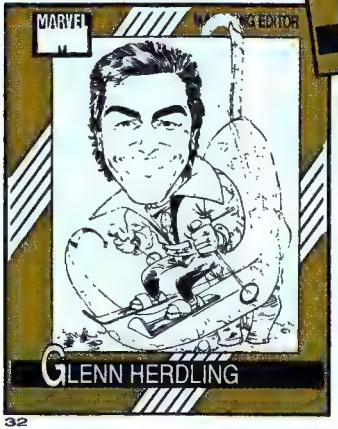
**If you're going to be moving around a lot, though, make sure you leave forwarding addresses with the local post offices so that your stuff can catch up with you somewhere along the way. Otherwise, some lucky postal employee will be in for some mighty fine reading!**

**That's all the space we have for this month, but please — keep those cards and letters coming!**

## STILL MORE MARVEL EDITORS CARDS!

Here now for your enjoyment is Batch Number Three in our continuing series of Marvel Editors Trading Cards, which you can receive free at comic book conventions across the country. However, many Marveloids have been having difficulty wrangling an entire set . . . so here they are.

*—Mike Lackey*



# THE MARVEL® CHECKLIST

Welcome to the MARVEL AGE "Coming Attractions" section, where we give you an insider's view of Marvel titles shipping in September, 1991, as graciously supplied by Steve Saffel.

## TITLES ON SALE THE FIRST WEEK OF SEPTEMBER

- ☐ AKIRA #31 $3.95
  Otomo with Duffy an Oliff EPIC
- ☐ AVENGERS WEST COAST #76 $1.00
  Thomas, Ross, Dzon
- ☐ BILL & TED'S COMIC BOOK #2 $1.00
  Evan Dorkin, Dorkin, Destephano
- ☐ CAPTAIN AMERICA #394 $1.00
  Gruenwald, Lim, Bulanadi
- ☐ CAPTAIN CONFEDERACY #1 $1.95
  Shetterly, Stone
  As Captain Confederacy and Kid Dixie head for a meeting with the world's heroes, someone plots to make certain they don't arrive alive.
- ☐ DAREDEVIL #298 $1.00
  Chichester, Weeks, Williamson
- ☐ DARKHAWK #9 $1.00
  Fingeroth, Manley, Viligran
- ☐ EXCALIBUR #43 $1.00
  Davis, Davis, Farmer
- ☐ ETERNALS: HEROD FACTOR $2.50
  Thomas, Texeira, Mcleod
  A prophecy heralding the destruction of the Eternals is kicked off by the murder of teenage twins across the globe.
- ☐ LEGION OF NIGHT #1 (of 2) $.495
  Gerber, Portacio, Williams
  A dead detective and his Legion of Night face an evil cult and the dragon Fin Fang Foom.
- ☐ MARVEL COMICS #88 $1.25
  Various
- ☐ NAMOR, THE SUB-MARINER #20 $1.00
  Byrne, Byrne, Byrne
- ☐ NFL SUPERPRO #2 $1.00
  Nicieza, Delbo, DeCarlo
- ☐ THE PIRATES OF DARK WATER #1 (of 6) $2.50
  Zimmerman, Zick
  The animated series arrives in comic book form!
- ☐ PUNISHER #54 $1.00
  Baron, Haynes, Palmiotti
- ☐ SHE HULK #33 $1.50
  Byrne, Byrne, K. Williams
- ☐ UNCANNY X-MEN #282 $1.00
  Claremont & Portacio, Portacio, Thibert
- ☐ WEB OF SPIDERMAN #82 $1.00
  Busiek, Wilson, Hudson
- ☐ X-MEN #1 (D) $1.50
  Claremont & Lee, Lee, Williams

## TITLES ON SALE THE SECOND WEEK OF SEPTEMBER

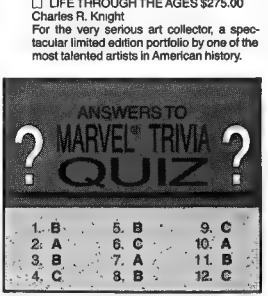
- ☐ ALF #47 $1.00
  Gallagher, Manak, Severin
- ☐ ALIEN LEGION TRADE PAPERBACK: SLAUGHTERWORLD $9.95
  Zelenetz, Cirocco, Emberlin, Warner
  Issues #7-11 of the first *Alien Legion* series collected in one volume. EPIC
- ☐ ALPHA FLIGHT #102 $1.50
  Lobdell, Morgan, Ivy
- ☐ AMAZING SPIDER-MAN #353 $1 00
  Milgrom, Bagley, Emberlin
- ☐ BARBIE #11 $1 00
  Robbins, Wilshire
- ☐ EPIC LITE $3.95
  Various Certifiables
  Much silliness and irresponsible license of the imagination by many of the most disturbed creators in comics, including Evan Dorkin and Kyle Baker. EPIC
- ☐ GHOST RIDER #19 $1.75
  Mackie, Texeira
- ☐ GRECO THE WANDERER #83 $1.00
  Aragones, Evanier
- ☐ THE ORIGINAL GHOST RIDER RIDES AGAIN #5 (of 7) $1.50
  DeMatteis, Perlin & Budiansky, Simons & Dzuban
- ☐ QUASAR #28 $1.00
  Gruenwald, Capullo, K. Williams
- ☐ SAVAGE SWORD OF CONAN #191 $2.25
  Thomas, Buscema, Chan
- ☐ SILVER SURFER #58 $1.00
  Marz, Lim, Christopher
  An Infinity Gauntlet crossover.
- ☐ SLEEPWALKER #6 $1.00
  Budiansky, Blevins
  An Infinity Gauntlet crossover.
- ☐ SPIDER-MAN SAGA #1 (of 4) $2.95
  Herdling, Various
  The first installment of the authorized biography of Peter Parker, the Amazing Spider-Man.
- ☐ TOMB OF DRACULA #1 (of 4) $1.50
  Wolfman, Colan, Williamson
  The Lord of the Vampires returns! EPIC
- ☐ THOR #438 $1.00
  DeFalco, Frenz, Milgrom
- ☐ TOXIC AVENGER #8 $1.50
  Moench, Mayerik
- ☐ WOLVERINE #48 $1.75
  Hama, Silvestri, Green
- ☐ WONDER MAN #3 $1.00
  Jones, Johnson, Harpes
- ☐ X-MEN #1 (E) $2.95
  Claremont & Lee, Lee, Williams
  This special edition features a gate-fold of all four covers.
- ☐ ZORRO #12 (of 12) $1.00
  Rimmer, Taylor, Fawcett

## TITLES ON SALE THE THIRD WEEK OF SEPTEMBER

- ☐ AVENGERS #341 $1.00
  Nicieza, Levins, Palmer
- ☐ CONAN THE BARBARIAN #250 $1.50
  Thomas, Docherty, Talaoc
  Conan, Red Sonja, and Zula complete their quest for fabulous treasure in the milestone 250th issue.
- ☐ DOCTOR WHO #178 $3.95
  Cartmel, Collins, Pini
- ☐ DOUBLE DRAGON #5 (of 6) $1.00
  McDuffie, Raney, Vancata
- ☐ EXCALIBUR #44 $1.75
  Davis, Davis, Farmer
- ☐ FANTASTIC FOUR #1 $2.95
  Stan Lee, Jack Kirby
  In celebration of The World's Greatest Comic Magazine first published in 1961, an exact reproduction, with ads and all, of that ground-breaking issue.
- ☐ G.I. JOE #118 $1.00
  Hama, Whigham, Emberlin
- ☐ GUARDIANS OF THE GALAXY #18 $1.00
  Valentino, Valentino, Montano
- ☐ INCREDIBLE HULK #387 $1.00
  David, Keown, Farmer
- ☐ INFINITY GAUNTLET #5 (of 6) $2.50
  Starlin, Lim, Rubinstein
- ☐ KNIGHTS OF PENDRAGON #16 $1.95
  Abnett & Tomlinson, Erskine & Georgiou
- ☐ MARVEL AGE #106 $1.00
  Daredevil Retrospective
- ☐ MARVEL COMICS #89 $1.25
  Various
- ☐ MARVEL MASTERWORKS #17 — DAREDEVIL $34.95
  Stan Lee, Bill Everett, and Wally Wood's best.
- ☐ MARVEL TALES #255 $1 00
  Claremont, Buscema, Marcos
- ☐ METROPOL #9 $2.95
  McKeever, Mignola EPIC
- ☐ PUNISHER #55 $1.00
  Baron, Haynes, Palmiotti
- ☐ ROBOCOP #21 $1.50
  Furman, Sullivan
- ☐ SHIELD #29 $1.50
  Chichester, Stiner, Hudson
- ☐ SLEEZE BROTHERS SPECIAL #1 $3.95
  Carnell, Lanning, Baskerville
  The sleazy detectives are involved in an all-new case involving murder and cross-dressing. EPIC
- ☐ SPIDER-MAN #16 $1.75
  McFarlane, McFarlane, McFarlane
- ☐ WHAT IF . . . ? #31 $1.25
  Herdling, McDaniel, Sanders
  "What if Spider-Man had kept the Captain Universe powers?"
- ☐ WOLVERINE: RAHNE OF TERRA $5.95
  Peter David, Andy Kubert
  A bridge between the "X-Tinction Agenda" and the new X-Factor, Wolverine and the New Mutants star, featuring Rahne's return to the United States.
- ☐ X-FACTOR #72 $1.00
  David, Strohman, Milgrom
- ☐ X-MEN #2 $1.00
  Claremont & Lee, Lee, Williams

## TITLES ON SALE THE FOURTH WEEK OF SEPTEMBER

- ☐ ADVENTURES OF CAPTAIN AMERICA #3 (of 4) $4.95
  Nicieza, Maguire, Austin
- ☐ AMAZING SPIDER-MAN #354 $1.00
  Milgrom, Bagley, Emberlin
- ☐ BARBIE FASHION #11 $1.00
  Slate, Connor
- ☐ CAPTAIN PLANET #2 $1.00
  Salicrup & Dutter, Delbo, DeCarlo
- ☐ CLIVE BARKER'S HELLRAISER: BOOK OF THE DAMNED #1 $4.95
  Wachowski, Various
  More mayhem from the Cenobites.
- ☐ CONAN GRAPHIC NOVEL: CONAN THE ROGUE $9.95
  Buscema, Thomas, Buscema
  Conan becomes involved in a bloody coup in the city-states of ancient Turan.
- ☐ CONAN SAGA #56 $2.25
  Thomas, Buscema, DeZuniga
  ☐ DEATHLOK #5 $1.75
  McDuffie, Cowan, Manley
- ☐ DOCTOR STRANGE #35 $1.50
  Thomas, Marrinan, McKenna
  An Infinity Gauntlet crossover.
- ☐ FANTASTIC FOUR #358 $2.50
  DeFalco, Ryan, Bulanadi
  Special 30th Anniversary issue. The FF must journey to the Skrull Empire to solve the mystery of Alicia Masters but the new Super Skrull stands in their way.
- ☐ IRON MAN #274 $1.00
  Byrne, Ryan, Wiacek
  ☐ LIFE THROUGH THE AGES $275.00
  Charles R. Knight
  For the very serious art collector, a spectacular limited edition portfolio by one of the most talented artists in American history.



THE
1991
MARVEL AGE
CALENDAR
SUNDAY
MONDAY
TUESDAY
FEH! CALL ME -- DR. OCTOBERPUS!
IT'S PUNISHER EDITOR DON DALE B-DA
OCTOBER
WRITER: MIKE LACKEY
ARTIST: RON ZALME
COLORIST: R. WITTERSTAETTER
FORBUSHMAN AS THE WEREWOLF!
IT'S MARVEL AGE ASSISTANT EDITOR MIKE LACKEY'S BIRTHDAY!
WHATTA GUY!
HOB-NOBBIN' GOBLIN
HI, GANG!
WHAT DID THE MAN-THING HAV FOR DINNER?
POP
--SO THEN I SAID TO THANOS, "HEY-- NICE CHIN!" Heh, Heh! BUT SERIOUSLY FOLKS, WHY'D THE CHICKEN CROSS THE ROAD? SO KINGPIN WOULDN'T EAT HIM!
IT'S NATIONAL PRO WRESTLING DAY!
HEY, KIDS! -- WHAT MY FAVORITE PASTA?
IT'S BERNIE WRIGHTSON'S BIRTHDAY!
I GOT HIM A STEIN!
QUASIMODO! THIS IS AWFUL! WHAT HAPPENED?
I'M NOT SURE, BUT I'VE GOT A HUNCH

WEDNESDAY
LET'S OCTOBERFEST, CALENDAR FANS!
2
THURSDAY
FRIDAY
IT'S EPIC EDITOR MARCUS McLURAN'S BIRTHDAY!
4
SATURDAY
FIVE.
TEN!
PRESENTING: ROLLER BLADE, VAMPIRE SLAYER!
11
12
TED SALLIS-BURY STEAK!
16
VLAD THE IMPALER'S COUSIN, VLAD THE JANITOR.
17
18
JIM STARLIN WAS BORN TODAY!
19
WHAT WAS THAT ABOUT MY CHIN?
VERMIN-CELLI!
23
KEMNU the TITAN AND MAN-THING DO LUNCH
24
A POWER-PACKED B-DAY TO JUNE BRIGMAN!
OOPS! I THOUGHT HE SAID POWDER-PACKED BIDET!
26
IT'S P. CRAIG RUSSELL'S B-DAY
NO RELATION TO JACK!
30
HAPPY HALLOWEEN, MARVEL ZOMBIES!
31
HULK

# For heroic Adventures and Perilous Journeys ...

You're in for the time of your life with the new DUNGEONS & DRAGONS game!

## *Play the New DUNGEONS & DRAGONS® Game!*

"**Some peopie say chivalry is dead**, but I think we just need a few more good men," insists the gold-haired princess.

"The kingdom has a problem and we need your help," she explains. But not just *any* man will do — we need strong, fearless men like you.

"You see, I've been kidnapped, and . . . locked in a castle tower, I need to be rescued! My chamber is guarded by two disgusting creatures, and I can't escape.

"So If you're brave enough, don't just sit there! Get the *new* **DUNGEONS & DRAGONS®** game, put on your armor, and get to work. The evil wizard is coming soon! If you've already got the game, what are you waiting for? Help!"

Call some friends over, and get ready for the time of your life! The *new* **DUNGEONS & DRAGONS®** game is filled with heroic warriors, magic-wielding wizards, elves and fearless dragons.

Taking you on perilous journeys, it's a game all your friends can play. And unlike any other game, you just need your imagination and some teamwork to survive. Learning to play is easy, fast and fun, too.

So start your adventure today! Buy the *new* **DUNGEONS & DRAGONS** game. Look for it at toy, book and hobby stores everywhere!

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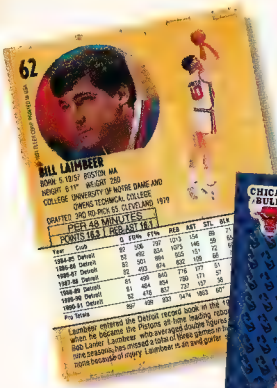
62
BILL LAIMBEER
BORN: 9/19/57 BOSTON, MA
HEIGHT: 6'11" WEIGHT: 250
COLLEGE: UNIVERSITY OF NOTRE DAME AND OWENS TECHNICAL COLLEGE
DRAFTED: 3RD RD PICK 53 CLEVELAND 1979
CAREER AVG MINUTES
POINTS 16.3 REB-AST 10.1
Year Club G FGM FTM REB AST STL BLK
1984-85 Detroit 80 298 297 1017 134 89 21
1985-86 Detroit 82 492 334 1024 146 59 91
1986-87 Detroit 72 493 314 805 151 72 68
1987-88 Detroit 81 501 394 905 109 68 51
1988-89 Detroit 81 404 304 737 137 56 37
1989-90 Detroit 82 478 357 1074 183 60 67
1990-91 Detroit 82 439 333 1014 174 53 47
Pro Totals
Laimbeer entered the Detroit record book in the 1
when he became the Pistons all-time leading rebou
Bob Lanier. Laimbeer who averaged double figures
nine seasons, has missed a total of three games in h
more because of injury. Laimbeer is an avid golfer

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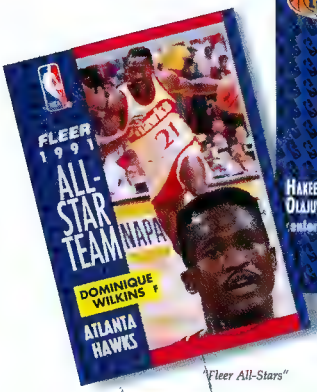


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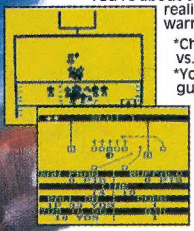
Lace up the cleats and pull down the helmet. You're about to get sandwiched by the most realistic assemblage of gridiron warriors this side of the Super Bowl.

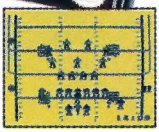


*Choose from 28 franchises in this 11 vs. 11 player brawlfest.

*You're in complete control when gunning for the goal posts. Use bootlegs, laterals, post patterns, and bombs to blow you over the adversary and into the end zone.

*Gut check football at its nastiest when you're on defense. Blitz, pick off passes, and cut down the quarterback.

*Use Game Link™ to take on a friend or play a competition crushing computer.



## BUCKLE ON YOUR BLADES

You're about to skate into a whole new arena. The NES™ classic, Blades of Steel®, has just made a power play into your Game Boy®.

*Choose between eight of the nation's hottest teams: Chicago, Los Angeles, Vancouver, Montreal, New York, Edmonton, Minnesota and Toronto.

*Face off on either Junior, College or Pro levels.

*Hone your fighting, slap shooting, and goal tending skills in the practice mode.

*Penalty shots and sudden death overtimes are common in your quest for the cup.

*Win a trip and tickets to a Pro-Hockey championship playoff game.

## PUMP UP THE HIGH-TECH HI TOPS.

Get ready for high flying, profiling pro hoops! All the rim rockin' action of this NES™ classic is stuffed into an intense 5 on 5 test of Game Boy hang time.

*Watch the cameras zoom in when you go airborne to dunk.

*On offense you can pass, free throw, jump shoot, and drive the lane against eight tenacious teams, each with different strengths and weaknesses.

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*Win a trip and tickets to a Pro-Basketball championship playoff game.

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KONAMI®

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- **Quarterly newsletter**
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- **Official portfolio, pen and stationery**
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DEPT. M

# ANNOUNCING

## (in our humble opinion) THE WORLD'S GREATEST FAN CLUB —

## WILD AGENTS OF MARVEL™

It seemed like it was the best-kept secret in comics, because weeks before we made the official announcement, fans everywhere were writing in demanding to know about Marvel's new fan club, WAM — Wild Agents of Marvel! Now the story can be told. Because so many of our fans remember the fun they had being a member of MMMS (the Merry Marvel Marching Society, our very first fan club) and FOOM (Friends of Old Marvel), and are proud members of the Marvel Zombie Society, we knew that we'd have to make WAM special. Not only would WAM have to be a fan club where you can get a great membership kit, a nifty newsletter full of insider-type info, and neat exclusively designed products — WAM also had to have something more, something truly special for every fan of Marvel (and because you're already holding this Marvel comic open to this page, you're a member of that select group, too)! Well, tough as that challenge was, we think we did it!

First and foremost is what we call the WAM philosophy. Basically, the idea is that WAM is a two-way communication forum. What we mean is that even though we've gotten big, we're working on ways to actually get closer to you. Through WAM we've opened up new ways for you to tell us what you like and don't like with things such as the special WAM stationery kit and special 900-phone lines. Each year the membership kit will have a different character theme that will emphasize what Marvel believes is the special project for the year. This year, because the theme is "The Year of the Mutants" in honor of the new X-FORCE and X-MEN titles, the character in the WAM emblem is Wolverine. Next year, the character will be someone else.

But communication is only part of the WAM experience. Because Marvel wouldn't be where it is today without all of your support, we wanted WAM to also be a way of saying "thank you." And what better way than to give you gifts! That's right, gifts! WAM will occasionally be sending out gifts for WAM members to pick up at WAM headquarters everywhere (more on the WAM headquarters later). Second, ever since Marvel began, we've been saying that our fans are our real boss. Well, WAM is backing that statement up with a 900-line program that will bring every official WAM member in on the decision-making process of some key questions in our upcoming comics! For instance, you could help decide who joins a team or leaves it, you could help decide on a new costume design, you could help decide on what powers a character might gain or lose, you could decide the name of a new super hero or villain. You could also help decide which character should get a new series, who ... well, we think you get the idea. The details are being worked out as we go to press, so WAM members can expect to have all the facts and be casting their first votes within weeks of this announcement!

If you think that sounds exciting, wait'll you see what you get as a member! Let's begin with the basics — the membership kit. We think that you'll find ours to be a real doozie! For starters is the full-color, expandable portfolio that holds everything. It's made of heavy-duty cardboard and has a self-closing elastic fastener. On one side is the WAM logo and on the other is a huge group of mutants. There's a high quality, numbered WAM membership card, a knockout four-color WAM membership certificate printed on parchment paper that, it almost goes without saying, is suitable for framing. There are also WAM envelopes, 8 1/2" x 11" letterhead and post-it notepads, a WAM pen, a WAM cloisonne pin, the first issue of the quarterly newsletter, and a special "Welcome to WAM" letter from Stan Lee himself. But we think we may have saved the best news about the membership kit for last. Each year WAM will be commissioning from top artists illustrations for our exclusive fine art print series. Because, as we said, the theme for the 1991 membership kit is "Year of the Mutants," our first full-color art print stars Wolverine, Cable, Storm, Cyclops, and Havok! The 8 1/2" x 11" print is drawn by Whilce Portacio and colored in the blue-line technique by Joe Chiodo. You'll be amazed at how great it looks when you pull it out of the membership kit!

In addition, the newsletter will have a special catalog page announcing all the exclusive WAM products that will be available. Among the first items are a complete replica of the original Merry Marvel Marching Society kit — including the flexi-disc recording of the original Marvel Bullpen which features the voices of Stan Lee and lots of members of the 1960's bullpen. Other items include a limited edition, high quality WAM watch with a leather band and a dial made of 22 carat gold layered over .999 fine silver, the official satin Marvel jacket, and what has to be the ultimate "rub out" item — a Punisher skull eraser. Other items that WAM plans to offer include official Marvel licensed products that have been heretofore only available overseas, exclusively commissioned bronze sculptures, and WAM T-shirts. You'll be able to pick up these nifty items at WAM headquarters (there's that name again) or ordering them directly from WAM.

By this time you're probably wondering how and where you can join WAM and what a WAM headquarters is. You can join at any WAM headquarters, which should be your local comic book store. We've selected comic book stores as our headquarters since they have a sensational selection of Marvel comics, they're convenient and their owners have volunteered to host various WAM events in their stores. Some of these events include personal appearances by our costumed characters such as Spider-Man and Wolverine, to prominent creator signings to scheduled phone conference calls with Marvel editors or creators. You'll have lots of fun at WAM HQ stores, participating in activities, receiving the gifts, and taking advantage of special WAM discounts on Marvel comics and products.

All WAM headquarters have membership application forms, but if you can't wait, can't find a WAM headquarters (they're easy to spot, just look for the big WAM poster) or the WAM HQ is temporarily out of forms, just send us your name, address, age, sex, and a check or money order for $12.99 (for Canada and other countries, $16.99 in U.S. funds) to:

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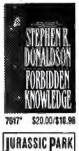


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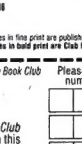


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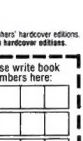


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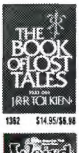


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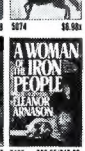


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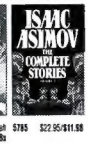


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